

THE
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DESIGN
DECEMBER
1932

BEAUX-ARTS INSTITUTE OF DESIGN

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The BULLETIN of the BEAUX-ARTS INSTITUTE of DESIGN
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CLASS "B" I PROJET
 "A SANITARIUM COTTAGE"

The problem being of such a functional nature resulted in projets along lines where traditional forms had been cast aside in the effort to solve the fundamental problems of air, sunlight, simplicity, and convenience. Traditional forms might have been used successfully, but the Jury found no case where such projects lifted themselves above the level of mediocrity.

An analysis of the program shows the following main room requirements: Lounge, bedrooms, dressing rooms, quiet rooms and rooms of service.

The lounge could be placed at the corridor end in the interest of ease of accessibility to the general circulation, and as contact point between ward inmates and visitors from within or without the institution. It could also be placed at the center, as a general assembly room, equally convenient to all bedrooms, or it could be at the outer end of the ward overlooking the garden with the noise of conversation, radio, etc., thus placed as far as possible from the main bank of bedrooms. Obviously its location to the north would be unfortunate as would be the location of the bedrooms without southern exposure.

The dressing rooms could be either to the north in the interest of a double use of corridor, or to the south, thus incurring greater expense because of a more strung out plan, but securing greater convenience to the individual inmates. It was considered undesirable, however, that they be arranged without outside light.

The quiet room, as its name implies, should be somewhat apart, but since it will be occupied by the most seriously ill patients, it should also be convenient to the nurse and to the diet kitchen. This combination was difficult to obtain and was looked upon by the Jury as a desirable but not mandatory excellence, for consideration for the higher awards.

The rooms of service could be grouped or distributed except that it was felt that the nurses' office should be at the entrance to the ward for the convenience of general control and administration.

Further analysis of the program shows that the garden is for a special purpose and is definitely called for as a part of the study. Also that the corridor connecting the various wards, since the site is sloping, might well enter the ward at one level and leave it at another; thus making possible a juncture with the ward building at its center instead of at its end without casting shadow across the bedroom windows either side of it.

One of the most common faults was a failure to recognize that the light which was considered best for some of the bedrooms must also in the name of logic be considered best for the remainder. While the Jury

did not attempt to say that an "open terrace" must have no roof, they did feel that if the terrace was roofed for one floor of bedrooms, it must also be roofed for the other floor of bedrooms, and a failure to think clearly and logically on this point was considered a serious though not necessarily a fatal defect.

The general standard of the projets was gratifyingly high and an unusual number of First Mentions were awarded. Seven of these were further premiated by being placed.

The design of A. C. Chaix, Atelier Los Angeles, received the greatest amount of praise of any of the problems and it is particularly recommended to the students for close study. The simple directness with which the plan is solved, the rooms of service being in large measure grouped at the corridor end, the lounge at the far end, the stairs properly placed, the support of the second floor lounge thought of, the privacy of individual terraces partially covered, the specially designed garden and the clear-cut simplicity of the elevation, as well as the strong affirmative rendering were all points of unusual excellence. The one point of criticism was that the quiet room looked out onto the terrace of the first bedroom, and that it might, with benefit, have been isolated from this terrace in the same way that was accomplished at the other end in the interest of privacy of the terraces from the lounge.

The design of C. A. Vecellio, Catholic University, has the same general placing of units except that direct light is admitted to the corridor by transferring the dressing rooms to the southern side. By building his bedrooms as projecting bays, the difficulty of the open terrace overhanging the first floor was surmounted. The location of the quiet room was thought to be ideal.

The design of O. F. Larsen, Jr., of Princeton University, is a uniquely successful solution of the centrally located lounge which is achieved by placing the connecting corridor at the center of the ward entering on the first floor with a ramp down and under to connect up with the ward further down hill. The design of the garden is neglected and the solution is perhaps a little ambitious for a sanitarium cottage. It nevertheless shows a fresh logical thought.

The design of S. Katz, New York University, is a very strung out solution but has its elements otherwise placed with great logic, the lounge in this case being placed at the corridor end, the garden being considered as an out-of-door adjunct to the bedrooms and terraces. Its general form suggests its adaptability to a hill-side site and the placing of the quiet room is again well thought out. The criticism that the lounge looks into the connecting corridor and into the rear of the lower ward depends for its legitimacy on the grade and closeness of the connection. The student, therefore, was given the benefit of the doubt and his award made for the unquestioned excellence of the plan.

The design of A. Markewich, Columbia University, has a somewhat similar scheme with much less desirable location for the quiet room, but with a more compact and economically administrative building.

The attention of Mr. Markevich and Mr. Katz is called to the regulations regarding borders which is still in force. Another Jury may not be so lenient in this respect.

The design of J. M. Whitcomb, University of Pennsylvania, has a similar general layout but has met the possible criticism of the lounge facing the connecting corridor in his arrangement of windows and garden. Again the placing of the quiet room attains isolation at the expense of convenience.

The design of V. W. Johnson, Atelier Poor, is a delightfully simple, direct and with all practical solution of the problem. It has charming character and would probably be the most successful of any of the solutions if built. Faced with the difficulty on the first floor and the overhanging terrace, his logic came somewhat belatedly to the rescue with the awning over the second floor terrace. Nevertheless this introduction of color would be a great asset in the group as a whole.

MARMADUKE TILDEN,

W. POPE BARNEY,

Philadelphia, Pa.

CLASS "A" I ESQUISSE-ESQUISSE

"A GOVERNMENT BUILDING"

The Jury felt that in general the work submitted was not up to the usual standard of Class "A" work and that a number of esquisses were extremely weak.

The program specifically stated that "the building must be so planned as to permit simple functioning of the various elements, permit easy access of the public to the exhibition and the individual departments as well," and also suggested that there need be no limitation of space to hamper the designer.

In general there was a lack of adherence to the scale—1/64" to a foot, a disregard of the development of the river frontage, and a tendency towards a "tight" plan with inadequate light courts. On the other hand, the plans showed a wide range of possible solutions, divided into the following classifications:

1. Compact scheme, with departments surrounding interior exhibition hall, five or ten stories high.
2. "Airplane" plan, with entrance hall in center, departments in two wings extending to right and left at sides, and five stories high; exhibition hall at rear.
3. Radial scheme, with departments radiating out from central exhibition hall.
4. Vertical scheme, entrance hall and exhibition hall one or two stories high, and the departments in a tall building ten stories high, with both symmetrical and unsymmetrical plans.
5. The unrestricted scheme, consisting of entrance hall flanked by Administrative units, leading into an exhibition hall connecting with lateral corridor serving four or five departments extending at right angles to it, covering a wide area.

The Mention designs show the solution of each of these interpretations. That of John Stewart Detlie, of the University of Pennsylvania, provides both an excellent plan and elevation. Two major entrances are provided, one to the exhibition hall, which is in a distinguished building directly accessible from the

main boulevard; the other entrance leading directly to the administrative offices and the departments. In addition, there are minor entrances for service and employees. A simple, direct solution of the problem, with all parts of the building well lighted and easily accessible. The rendering of the esquisse and the adherence to scale are also noteworthy. The Jury were unanimous in feeling that Mr. Detlie solved the problem in a masterful way.

The Mention design of W. N. Mills, of Columbia University, is in the same category. The plan is ably handled, with good circulation and with the main elements well related. Two entrances are provided at either side of the central Exhibition Hall, leading both to the Hall and to the departmental area, and the Administrative offices are directly accessible from both. The elevation suggests a monumental building with well disposed masses.

The Mention design of Kenneth M. Lind, of the University of Illinois, has the "airplane" type of plan, producing a compact scheme with well lighted areas and with direct access between the main elements, constituting a very logical solution. The plan promises a more interesting elevation than is indicated.

The Mention design of Harry A. Gnerre, unaffiliated, is obviously the compact type of plan, and illustrates the good and bad qualities of this type of plan. The circulation between the main elements and the departments is excellent, but the light is cut off from the department areas and the light courts are inadequate. There is only one entrance, but it is quite adequate in size to handle the circulation. The building is monumental in character and bears the stamp of a Government building. Its relation to the river front is well handled.

The Mention design of Martin Braun, of the Atelier Adams-Nelson, presents an interesting interpretation of the program, producing a vertical building and an unsymmetrical plan. An economical arrangement results, with a simple, direct disposition of the main elements. The departments are allocated one to each floor of the ten story structure. The elevation seems rather dull, but has possibilities.

The Mention design of William T. Vaughn, Armour Institute, conceived in the monumental classic, is typical of Government building planning and design. The plan is well composed, with good circulation, and the departments are well related to the main elements. The exhibition hall is lighted from above. The scheme falls into a class between the compact type and the unrestricted type.

An example of the radial plan, submitted by Charles Duhring Fridy, University of Pennsylvania, received a half mention, and represents the best solution of this type

One word as to presentation. A number of renderings were so highly colored and overdone as to render indistinct the meaning of the plans. Others were so carelessly drawn, with such unforgivably poor lettering that they received immediate condemnation by the members of the Jury. Over-elaboration or lack of orderliness and clearness are inexcusable and should be carefully guarded against.

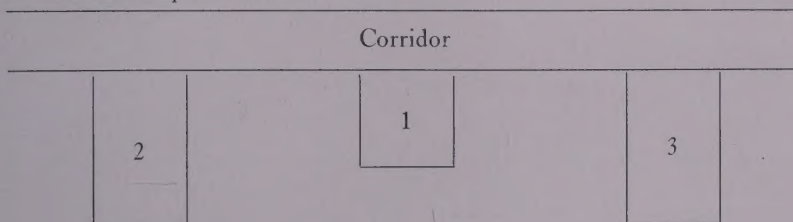
ERIC KEBBON, New York, N. Y.

CLASS "B" I ESQUISSE-ESQUISSE

"AN ADMINISTRATIVE GROUP FOR AN ASYLUM FOR THE AGED"

There were a large number of drawings submitted for this problem but in general the Jury were disappointed to see how few of them seemed to show imagination in their solutions. Perhaps this came from the fact that, at first glance, the problem seems a very simple one. One great fault appeared to be the failure to take into account that the administrative group should be conceived as a definite part of a whole composition including the dormitories. The Jury felt that it was an unsatisfactory solution to treat this group as a problem by itself and merely indicate it as attached hit or miss to a corridor without taking into account that the corridor or corridors, especially in a home for the aged, should serve a double purpose, first of service from the kitchen and second as a recreation space in bad weather and should in neither case be of any greater length than necessary for the least amount of walking by the old people.

This lack of conception of the administrative group as a part of a coherent whole was shown in a great number of projects which had a parti like this:



In this case there is no real relationship between the elements of the administrative group themselves nor is their relationship to the dormitories anything definite. The Jury felt that the best solutions were those which used some double system of corridors.

Mr. Gilfillan's and Mr. Colosi's show this. The Jury also felt that not enough attention was paid to the fact that taking care of service deliveries, supplies, etc., without disturbing the life of the inmates in such an institution was very important. Mr. Betz was given Mention for an imaginative, well presented esquisse and Mr. Behling's esquisse was thought worth a Mention for his solution of a possibility of different levels in the property.

The Jury felt it would be wise again to draw the attention of students to the fact that in an esquisse the evidence of a logical and imaginative solution of the problem both as to arrangement and scale is more important than a chic presentation of a poorly conceived scheme.

HENRY IVES COBB, JR., New York, N. Y.

MURAL PAINTING PROGRAM II

"A PAIR OF DOORS FOR THE ARK OF A SYNAGOGUE"

The subject of the program as everybody agreed was not an easy one and it was quite obvious that not only the competitors but also the members of the Jury found it difficult, at times, to agree on the possibilities and limitations of the treatment acceptable to the importance of the doors of an Ark, which represent not only the focal point of interest in the Synagogue, but also the spiritual life of the community. Because of this importance, some of the drawings, which otherwise were quite carefully executed as a plain decoration, could not be considered for high awards. The problem had to be divided into two parts, one, its profound significance, and two, its decorative execution. Many competitors did not realize that the Ark contained not only all the sacred scriptures but also a great amount of material which made the Synagogue the central institution of learning for the community; and it was this combination which became so significant in the life of the Jews. It was the duty of every member of a Jewish community to study and to keep in touch with this extraordinary source of spiritual elevation and mental information, and is recognized as probably the main reason for the survival of the Race, notwithstanding its homelessness and persecution. Throughout the major part of Europe, the Synagogue was called by the members of the community, not a meeting place, or a place of worship, but a name equivalent to "School." Certain well-known sentences in the Bible prohibit the use of human figures or animals, but through the centuries, under the influence of the surrounding cultures, exceptions have been made and in many instances figurative detail has actually been used in a more or less symbolical manner. For this reason the Jury accepted designs using or indicating human and animal forms. The Jury also conceded that some of the more modern communities are quite willing to break away from the older written and unwritten laws which are not essential to modern religious community life.

Some of the submitted designs were eliminated very quickly because they represented a more or less industriously copied motif of a conventional decorative design. It was felt that this was an occasion where a deeper mental or emotional effort was to be demanded.

The First Medal was awarded to E. Kingman, of Yale University; although the symbolism of the animals used in the design was not clear, there is a serious dignity and sufficient weight in its design and in the color scheme of the doors. It is an unusually interesting arrangement that shows strength. The patterns in the frame are less profound and do not measure up to the significance of the central panels. On the other hand, the frame is composed in such a way, that the transition to the surrounding architecture is successfully established and a feeling of unity sufficiently preserved in the whole.

The drawing by J. C. Snook, Yale University, was considered one of the most interesting in the group. The arrangement of the "Menorah" and its relation to the two animals is simple and effective. The treatment of the lions shows an archaic freshness which creates an atmosphere of significance and sparkling decoration. There was a tendency to select this drawing for a higher award, but the contrast caused by the gold in the frame design was considered too strong and distracting from the interest of the door. Likewise the treatment of the lower parts of the doors proper do not compare with the quality of the lions.

A. O. Todd, of the Beaux-Arts Atelier, was one of the few competitors to see the opportunity for a modern abstract treatment. Of course, abstract elements can be used in their superficial decorative way, but to the profounder mind, they also lend themselves to deep mystical symbolic language. The color symbolism of the doors proper is full of meaning and understanding. A few factors, nevertheless made it impossible to consider this drawing completely successful. The dull deadness of the color in the surrounding frame design, in combination with the cold green, blues and purple, tend to over-emphasize the red portion, thereby contradicting the mystical meanings of the color scheme in which red stands for the lower emotional active forces, and by no means should predominate. The gold portions, unfortunately, were painted in a way that conveyed no feeling of the characteristics of a metallic surface. The triangular base is unnecessarily weakened by broken lines and broken color masses. But, as a whole, it shows imagination, thought and courage.

N. B. Wheeler, of the Beaux-Arts Atelier, combines simplicity with the ability to arrange a number of contrasting symbols, angles, and curves, which easily could be of a conflicting nature, into a convincing scheme. The general atmosphere is one of a sensitive, noble nature. In the frame she used successfully the surface qualities of different materials without any cheap attempt of meaningless decoration. I had the impression that an additional strength of color or contrast might have endangered the general harmony, but probably would have made the design eligible for a higher award.

Although the design by A. S. Barker, of the University of Pennsylvania, does not show any extraordinary creative inventiveness, it made a favorable impression by the treatment of material in the six divisions of the doors. The treatment of the dark background gives a sparkling effect, the rest is purely decorative and was found lacking in strength.

There is more strength in the drawing by W. Cummings, of Yale University. The human heads in the frame, as indicated, are apt to disturb the general atmosphere of symbolical treatment. In other words, they seem too naturalistic and almost suggest portrait character, which is not in keeping with the rest of the design. The doors themselves are quite successful both from the symbolic and decorative point of view.

A design submitted by D. Curtis, of the Beaux-Arts Atelier, was one of the most thought-out designs, unusual in its use of pure symbolic abstractions. Its asymmetric composition was disqualified because the program required two panels for the door, and this was completely overlooked in the design.

LEO KATZ, Englewood, N. J.

THE EMERSON PRIZE

"A MONUMENTAL CLOCK"

The Jury recognized with pleasure the fact that so many beautiful drawings were presented at the large scale required by the program. The renderings of night illumination were in many cases most skillfully done, and the designs in general showed commendable efforts toward originality of treatment.

While the simplicity of the program gave the widest possible scope for imaginative and decorative design, the Jury searched primarily for solutions which provided answers to these vital, stated and implied requirements: 1) monumental and memorial character. 2) legibility as a timepiece by day and by night. 3) a sense of scale and fitness with respect to the location and the materials adopted by the designer.

The most frequent faults which the Jury found in the designs not placed or premiated were failure to achieve one or more of these qualities.

While the relationship of the clock to the actual doorways and the street level was not required to be shown, in many drawings it was distinctly indicated. In some of these cases the cause of the author was greatly benefited by showing that he appreciated the relationship of size to position and of parts to whole which we try to explain by the word "scale." But in most cases where the actual base of the building was shown, it proved only to be a confession of the lack of a true conception of that vital element. Indeed, the great majority of designs which were not Mentioned lacked scale and the feeling that they were part of an architectural composition.

Many projets, for example, had the character merely of wrist watches viewed through the lens of a microscope. Many very beautiful compositions had the quality of magnified "objets d'art" floating in space and thus lacked the monumental or indeed any architectural quality.

Most of those authors who chose to work with colored enamels or mosaics had failed to achieve either legibility, clarity of design, or architectural scale.

Many others seemed to feel that they must avoid the dial, numerals, and hands, as too trite and obvious, and in so doing lost sight of the fact that a clock by which it would be practically impossible to tell the time is a poor piece of design.

The sculptor members of the Jury criticized severely the placing of decorative reliefs within the dial in such a position that they would be continually interrupted by the passing hands of the clock.

Mention must be made of the circumstance that two projets were submitted in which the design of the clock dial (an intricate fretwork pattern) was identical, even to size. After careful examination and consideration, the Jury felt that any process of thought and action which could produce such a result should be rigidly discouraged. It was then disclosed that the drawings were from the same Atelier. Needless to say, these drawings were promptly removed from the exhibition.

The Prize and First Medal, awarded to F. L. Liebman, New York University: This design was the unanimous choice of the Jury for the prize. It expresses above all the monumental and memorial character suggested by the program and is preeminently a decorative treatment of the stone surface of the building. It is dignified and poetic in conception, appropriate to the material, and the quantity and quality of the illumination is restrained and well related to the dignity of the whole composition. The esquisse was, however, deplorably weak and was lucky to have passed the H. C. Jury.

The Jury did not attempt to place any other designs in order of merit except by the grades awarded.

The First Medal design of B. P. Harden, University of Pennsylvania, shows a very beautiful simple and consistent use of metal applied to the face of the building, which appealed particularly to the sculptor members of the Jury. It is extremely legible without being mechanical. The small scale elevation shows a fine sense of placement and composition with the entrance doorways.

The First Medal design of S. Pilafian, New York University, is a very happy combination of three materials. The stone work of the building, the metal border and ornamental hands, and the alabaster relief in the center, have been skillfully composed into a charming whole.

The First Medal design of L. W. Smith, Princeton University, is another very pleasing composition in which a well studied metal pattern is silhouetted against a light background. The scale is particularly appropriate to the material and to the position indicated.

Second Medal, D. McLaughlin, of Yale University: The Jury felt that this was one of the best and most realistic pieces of architectural design submitted. The composition is strong and simple, but perhaps the interest depends too much on elements outside the clock itself to be a complete solution of the program.

The Second Medal design of G. W. McLaughlin, University of Pennsylvania, was commended as indicating what might be accomplished by the use of real and familiar materials in such sizes, scale, simple yet interesting arrangement, that it could actually be built into the façade of a building.

The Second Medal design of H. A. Gnerre, New York City, has good architectural character. The effort of the designer to pin the circular form in place by the four emphatic points on the diagonals of a square was appreciated, but was felt to have overbalanced the possible unity of the composition.

Second Medal, A. A. Schiller, New York University: This strongly radial design would make an interesting spot on the façade of a building, and shows a fine imaginative quality. It is difficult to read, however, and the design has not been well related to the actual materials of the wall of the building.

Second Medal, A. Del Bianco, University of Illinois: The sculpture is well placed in relation to the dial but there is a possible confusion in value between the twelve points of the hours and the eight of the ornamental frame. There is no feeling of position on the exterior wall of a building.

Several designs were submitted which employed indicators with changing numerals instead of the dial and hands. The Jury felt that much more might have been made of these. One design which employed a revolving cylinder and decorative metal balcony in a niche in the face of the wall, had great promise of interesting development but fell short of being beautiful and monumental.

GERALD HOLMES, New York, N. Y.

FIRST ANALYTIQUE

"A GEORGIAN DOORWAY"

The First Analytique produced few drawings of outstanding merit, and the exhibition as a whole was rather disappointing to the Jury, as better results should have been presented for so simple a problem. It was obvious to the Jury that in a great majority of cases the ornament had not been studied as an integral part of the design; that such architectural adjuncts as vases, iron railings, lamps, etc., were used without sufficient study of the objects themselves or their relation to the principal design; and that entourage was apparently introduced as an after-thought with little or no study. Competitors should realize that the principal design is the most important feature of their sheet and that in the last analysis they will be judged on its merits. However, the features mentioned above may be made a very important part of the principal design and are worthy of serious study in order that they may enhance rather than detract from the drawing as a whole.

The First Mention Placed design by M. E. Schultz is good in practically every respect, except the foliage which was somewhat over-emphasized in the rendering and not very well placed. The design of the doorway is excellent in proportion and detail. The character and scale admirably fulfill the program. The large scale detail is well selected and presented, and the composition generally pleasing except that additional attention should have been given to the foliage.

The design by Mr. C. H. Burchard, awarded a First Mention Placed, was considered the best by the Jury. The character of the design, and the general presentation far outweigh its one defect, namely the excessive depth of the frieze.

Of the First Mention drawings, Miss Cramer's came the nearest to getting a higher award, but it lacked the necessary qualities to carry it further.

F. Scott's drawing has two defects: One, the scale of the vase, and two, the selection of the ironwork for detail. The details selected should be parts of the design called for in the program and not miscellaneous details of the period.

J. L. Divvens' drawing shows a lot of study and there is a wealth of detail presented. The drawing as a whole is not carefully rendered and lacks charm. The foliage should have been subdued and the ornament appears to be more adaptable to wood than stone.

F. Holifield's drawing, though good in character and well presented, has two defects in design. The design within the main stairway, i.e. the small pilasters and the break above, is unnecessarily complicated and the ornament on the frieze is questionable in taste and scale. Also this treatment immediately surrounding the door is more suggestive of wood rather than stone.

GEOFFREY PLATT, New York, N. Y.

OFFICIAL NOTIFICATION OF AWARDS

Judgment of November 7, 1932

DEPARTMENT OF SCULPTURE

PROGRAM II

"A WALL FOUNTAIN"

At one end of a formal garden is a wall nine feet high and in the center of this wall is a flat niche with a semi-circular top, the dimensions of the niche being seven feet in height, three feet in width and three inches in depth. From the ground to the spring of the arch is five feet six inches.

It is proposed to place in this niche a decorative wall fountain and as there is no basin or pool at the foot of the niche, the fountain must consist of an ornamental basin placed at a suitable height from the ground and attached to the wall and above this a decorative water spout from which the water shall flow into the basin.

The basin may be supported by an ornamental bracket or by a figure, but the whole fountain must be a part of the wall and so designed as to make an agreeable spot when seen from the other end of the garden.

JURY OF AWARD: Arthur F. Brinckerhoff, Gaetano Cecere, John DeCesare, Gleb Derujinsky, Robert G. Eberhard, J. Bailey Ellis, David Evans, John Flanagan, Edward S. Hewitt, Vincent Glinsky, Ernest W. Keyser, Edward McCartan, Ronald Hoyt Pearce, Charles G. Peters, Albert Stewart.

NUMBER OF SKETCHES SUBMITTED: 59.

AWARDS

BEAUX-ARTS INSTITUTE OF DESIGN:

FIRST MENTION: R. Wever, M. Hebal.

MENTION: P. M. Crouch, M. Monteleone, W. Yoffe.

NO AWARD: 22.

CARNEGIE INSTITUTE OF TECHNOLOGY:

MENTION: H. Edmundson, J. H. Sansonetti, H. Meigs.

NO AWARD: 7.

COOPER UNION:

FIRST MENTION: J. Palmeri.

NO AWARD: 3.

YALE UNIVERSITY:

FIRST MENTION: R. F. P. Amendola.

MENTION: G. MacG. Proctor, T. A. Beck (on 2).

NO AWARD: 13.

UNAFFILIATED:

NO AWARD: 1.

ARCHITECTURAL ORNAMENT

"ROMAN STYLE"

BEAUX-ARTS INSTITUTE OF DESIGN:

FIRST MENTION: A. Laikauf, V. Sica, A. Arata.

MENTION: J. A. Campo, A. Federici, Jr.

SUPPLEMENTARY JUDGMENT—PROGRAM I

"PAIR OF BRONZE DOORS"

NUMBER OF DRAWINGS SUBMITTED: 9.

CARNEGIE INSTITUTE OF TECHNOLOGY:

FIRST MENTION: J. H. Sansonetti, L. Evans, D. George.

MENTION: H. Edmundson, H. Meigs, K. McSwigan, R. Saxton, O. B. Ravitch, R. McBane.

Judgment of November 22, 1932

DEPARTMENT OF ARCHITECTURE

CLASS "B" I PROJET

"A SANITARIUM COTTAGE"

It is proposed to build on the south slope of a beautiful mountain, a sanitarium for the treatment of tuberculosis. There will be a general administration building to the south, a dining hall, kitchen and auditorium building to the north; and these buildings will be connected by two one-storey corridors running north and south. To these corridors will be attached five cottage wards for men and five for women. In each cottage will be twenty-two double bedrooms for ambulant patients who are able to walk to the dining rooms, etc. Beyond the line of cottages to the east and west are to be developed sunny gardens where patients may take their sun treatments in private, amidst pleasant surroundings. The design of one of these cottage wards and its adjacent garden becomes the subject of this program.

Requirements:

1. First Floor.

- A. A lounge with fireplace (30' x 35').
- B. Ten double bedrooms 12' x 14'. All bedrooms are sparingly heated and will connect with open terraces nine feet deep to permit patients' beds to be rolled out into the air.
- C. Corridor seven feet wide.
- D. Ten small dressing rooms 7' x 7'. These will be adequately heated and can be on the other side of the corridor from the bedrooms; in which case the dressing room partitions will be seven feet high to allow ample light and air in the corridor.
- E. Diet Kitchen.
- F. Linen room.
- G. Small utility room.
- H. Wash and toilet rooms for patients.
- I. Nurse's bedroom with bath.
- J. Nurse's office.
- K. One quiet room for single patient.

2. Second Floor.

The second floor can be considered as similar to the first except that, having more bedrooms, its lounge facilities are greatly curtailed so that access must be had for the patients on the second floor to the lounge on the first. Adequate stairs in case of fire or panic are required.

JURY OF AWARD: W. Pope Barney, C. W. Beeston, Archibald M. Brown, Edwin H. Denby, Frank C. Farley, Joseph H. Freedlander, Lansing C. Holden, John Mead Howells, Frederick R. King, William B. G. Kirk, D. M. Kirkpatrick, Electus D. Litchfield, Howard Moise, Robert I. Powell, Frank Roorda, R. Doulton Stott, Marmaduke Tilden, Leonard B. Wamnes, Arthur Ware, Clifford C. Wendehack, Hermon Wick, Lessing W. Williams.

NUMBER OF DRAWINGS SUBMITTED: 271.

AWARDS

ATELIER ADAMS-NELSON:

OPTION II

FIRST MENTION: J. F. Lawrence, V. Spector.

NO AWARD: 9.

AGRIC. & MECHANICAL COLLEGE OF TEXAS:

OPTION II

NO AWARD: 4.

ARMOUR INSTITUTE OF TECHNOLOGY:

OPTION II

NO AWARD: 9.

CARNEGIE INSTITUTE OF TECHNOLOGY:

OPTION I

MENTION: F. O'C. Church, W. E. Davis, G. B. Giesey, R. F. Halen, R. M. Hawn, M. B. Hudale, P. B. Kiel, P. J. Kramer, J. H. McNaughton, A. L. Pohland, F. J. Scarlett, R. L. Schell, G. D. Smith, D. C. Taylor.

HALF MENTION: R. Beatty, R. B. Benn, J. A. Carnes, J. W. Daquila, W. C. Dowler, W. V. Flynn, E. W. Hazel, R. L. Holtmeier, M. A. John, B. J. Liff, L. P. Manson, W. G. Perry, S. S. Richardson, C. F. Slater, P. F. Sparrow, A. J. Speyer, W. A. Trimble, J. von der Lancken.

NO AWARD: 5.

HORS CONCOURS: E. M. Craig.

CATHOLIC UNIVERSITY OF AMERICA:

OPTION I

FIRST MENTION PLACED: C. A. Vecellio.

MENTION: C. M. Dick, J. H. Schlaudecker.

HALF MENTION: C. S. Callander, P. H. Otto, A. M. Rinaudot, W. C. Suite.

NO AWARD: 7.

CHARCOAL CLUB ATELIER:

HALF MENTION: E. R. Marcks.

CHICAGO TECHNICAL COLLEGE:

OPTION I

HALF MENTION: F. H. Schaar.

NO AWARD: 4.

CLEVELAND SCHOOL OF ARCHITECTURE, W.R.U.:

OPTION II

NO AWARD: 6.

HORS CONCOURS: W. H. Wiechelman.

COLUMBIA UNIVERSITY:

OPTION I

FIRST MENTION PLACED: A. Markewich.

FIRST MENTION: R. Burton.

MENTION: B. P. Bowen, H. M. Cohn, A. H. Fay, F. X. Gina, J. Huberland, R. A. Jacobs, B. R. Kliegman.

HALF MENTION: L. L. George, J. J. Martinier, S. Rapaport.

COLUMBIA UNIVERSITY EXTENSION ATELIER:

OPTION I

MENTION: J. J. Accardo, L. Bifano, H. Kucinski, E. D. Thomas.

HALF MENTION: F. F. Battisti, E. R. Crino, F. E. Johnson, S. Schuman.

ATELIER DENVER:

MENTION: V. F. Hornbein.

HALF MENTION: A. W. Anderson.

NO AWARD: 1.

ATELIER ESCHWEILER:

MENTION: L. C. Anderson, N. Wilkinson, Jr.

NO AWARD: 2.

ATELIER FORM:

HALF MENTION: H. Licht.

NO AWARD: 4.

GEORGE WASHINGTON UNIVERSITY:

OPTION I

HALF MENTION: C. P. Joyes, W. V. Lee, W. H. Shoemaker.

NO AWARD: 4.

GEORGIA SCHOOL OF TECHNOLOGY:
OPTION I

MENTION: W. L. Addkison, R. B. Plunkett.

HALF MENTION: J. E. Hoster, G. C. Kaempffe, R. M. Payne, L. E. Turner.

NO AWARD: 2.

ATELIER HIRONS-PRENTICE:

HALF MENTION: H. C. Fogelberg.

NO AWARD: 2.

JOHN HUNTINGTON POLYTECHNIC INSTITUTE:

OPTION I

FIRST MENTION: S. J. Szabo.

MENTION: G. Palm, Jr.

HALF MENTION: J. T. Guy, L. J. Korrell, A. H. Reimer, G. W. Tammen.

NO AWARD: 1.

ATELIER LICHT:

HORS CONCOURS: F. Lindgren.

ATELIER LOS ANGELES:

OPTION I

FIRST MENTION PLACED: A. V. Chaix.

HALF MENTION: C. H. Botsch, R. W. Johnson, W. D. Moore.

NO AWARD: 1.

ATELIER NEWARK:

OPTION I

HALF MENTION: A. DeLuca, L. Matzner.

NO AWARD: 3.

NEW YORK ARCHITECTURAL CLUB:

HALF MENTION: G. Groht, A. Roessling.

NEW YORK UNIVERSITY:

OPTION II

FIRST MENTION PLACED: S. Katz.

NO AWARD: 6.

HORS CONCOURS: A. Ottarson.

OKLAHOMA AGRIC. & MECHANICAL COLLEGE:
OPTION II

NO AWARD: 2.

PHILADELPHIA ATELIER:

OPTION I

MENTION: T. McDowell.

HALF MENTION: H. J. Kienzlen.

NO AWARD: 4.

ATELIER POOR:

FIRST MENTION PLACED: V. W. Johnson.

MENTION: A. F. Kleiner.

HALF MENTION: F. Kapp, D. J. Mangieri.

PRINCETON UNIVERSITY:

OPTION II

FIRST MENTION PLACED: O. F. Larsen, Jr.

FIRST MENTION: R. L. Gwinn, J. A. Kerr.

NO AWARD: 4.

ATELIER RECTAGON OF BUFFALO:

OPTION I

HALF MENTION: A. J. Nisita.

NO AWARD: 4.

SAN FRANCISCO ARCHITECTURAL CLUB:

OPTION I

MENTION: F. B. Barss.

HALF MENTION: M. Coutier, N. B. O'Connor.

NO AWARD: 5.

ATELIER THIRTEEN:

OPTION I

NO AWARD: 1.

UNIVERSITY OF ILLINOIS:

OPTION II

FIRST MENTION: W. F. Newkirk.

NO AWARD: 10.

HORS CONCOURS: R. S. Hodal, F. H. Hookham, G. R. Johnson, J. F. Kausal, A. Schaffner, W. L. Smith.

UNIVERSITY OF NOTRE DAME:

OPTION I

NO AWARD: 4.

UNIVERSITY OF OKLAHOMA:

NO AWARD: 1.

UNIVERSITY OF PENNSYLVANIA:

OPTION II

FIRST MENTION PLACED: J. M. Whitcomb.

NO AWARD: 10.

HORS CONCOURS: L. B. Colvin.

UNIVERSITY OF VIRGINIA:

OPTION I

HALF MENTION: J. A. Lawson, Jr.

NO AWARD: 3.

YALE UNIVERSITY:

OPTION II

FIRST MENTION: R. W. Foster, M. Mason.

NO AWARD: 8.

UNAFFILIATED:

BALTIMORE, MARYLAND:

NO AWARD: 2.

CHICAGO, ILLINOIS:

NO AWARD: 4.

DAYTON, OHIO:

NO AWARD: 1.

INDIANAPOLIS, INDIANA:

NO AWARD: 2.

KANSAS CITY, MISSOURI:

HALF MENTION: T. B. Franklin.

MADISON, WISCONSIN:

MENTION: A. F. Wagner.

NASHVILLE, TENN.:

NO AWARD: 1.

NEW YORK CITY AND VICINITY:

NO AWARD: 5.

HORS CONCOURS: C. Folcke, Jr.

PALISADE, NEW JERSEY:

MENTION: E. Sibley, Jr.

PHILADELPHIA, PA.:

MENTION: E. J. Flemming.

STATE COLLEGE, PA.:

NO AWARD: 1.

TOLEDO, OHIO:

NO AWARD: 1.

VICENNES, INDIANA:

NO AWARD: 1.

CLASS "A" I ESQUISSE-ESQUISSE

"A GOVERNMENT BUILDING"

The Government proposes to erect a building for its "Bureau of Standards." This division comprises ten departments including:

Metallurgy.
Building and Housing.
Chemistry.
Mechanics and Sound.
Optics.
Electricity.
Heat and Power.
Weights and Measures.
Organic and Fibrous Material.
Clay Products.

These departments cover areas of approximately 40,000 square feet each and in these spaces will be included laboratories for experimental work, research, etc.

The building will consist of a large entrance hall not less than 2,000 square feet in area. Leading from this hall will be an exhibition hall containing the experiments and results of the above mentioned departments. The exhibition areas will be not less than 40,000 square feet—either on one floor or one floor and gallery.

In proximity to the entrance hall will be information and general administration offices, stairs and elevators serving the entire Bureau.

The various departments and laboratories can either be placed in upper floors of a central structure or in wings easily reached from the entrance hall.

The property at the disposal of the Government is of such size as to cover any arrangement the designer may require. It is practically level, facing a large river. The building must be so planned as to permit simple functioning of the various elements, permit easy access of the public to the exhibition and the individual departments as well.

JURY OF AWARD: Archibald M. Brown, L. M. Franklin, Joseph H. Freedlander, Edward S. Hewitt, Eric Kebbon, Frederick R. King, Howard Moise, Hobart B. Upjohn, Hermon Wick.

NUMBER OF DRAWINGS SUBMITTED: 131.

AWARDS

ATELIER ADAMS-NELSON:

HALF MENTION: A. Bohre, M. H. Braun.

ARMOUR INSTITUTE OF TECHNOLOGY:

MENTION: W. T. Vaughn.

HALF MENTION: R. L. Scafuri.

COLUMBIA UNIVERSITY:

MENTION: W. N. Mills.

HALF MENTION: J. Stedman, E. Stehle, E. J. Whiting.

COLUMBIA UNIVERSITY EXTENSION ATELIER:

HALF MENTION: I. Semel.

NEW YORK UNIVERSITY:

HALF MENTION: S. Pilafian, A. Waldorf.

ATELIER RECTAGON OF BUFFALO:

HALF MENTION: M. Morris.

SAN FRANCISCO ARCHITECTURAL CLUB:

HALF MENTION: H. D. Kensit.

UNIVERSITY OF ILLINOIS:

MENTION: K. N. Lind.

HALF MENTION: T. J. Glaza, W. D. Marshall.

UNIVERSITY OF PENNSYLVANIA:

MENTION: J. S. Detlie.

HALF MENTION: C. D. Fridy.

UNAFFILIATED:

NEW YORK CITY AND VICINITY:

HALF MENTION: G. M. Frei, H. A. Gnerre, M. C. Harper.

Judgment of November 28, 1932

DEPARTMENT OF MURAL PAINTING

PROGRAM II

"A PAIR OF DOORS FOR THE ARK OF A SYNAGOGUE"

The Ark is the depository of the sacred scrolls of the Law and is the focal point of the interior of a Synagogue.

A Reformed Synagogue requires a pair of doors to be placed in the frame of marble and mosaic of an existing Ark. These doors will open by rolling behind the marble screen when a cord is pulled. They may neither be solid or pierced. They are to form a strong spot of color which may be secured by the use of varied metals, enamels, or semi-precious stones.

It is the general opinion that the human form should not be used in the decoration of a Synagogue, however there are authorities who believe its use is permissible in a Reformed or Unorthodox Synagogue such as forms the subject of this program.

JURY OF AWARD: Cecil C. Briggs, Francis S. Bradford, Edith Emerson, Ely Jacques Kahn, Leo Katz, Hildreth Meiere, Edwin C. Taylor, Clarence Stein.

NUMBER OF DRAWINGS SUBMITTED: 36.

AWARDS

BEAUX-ARTS ATELIER:

SECOND MEDAL: A. O. Todd, N. B. Wheeler.

FIRST MENTION: S. Eldredge.

MENTION: E. Credle, D. Curtis, M. Kroll.

NO AWARD: 1.

COOPER UNION:

FIRST MENTION: M. S. Kanzaki.

NATIONAL ACADEMY OF DESIGN:

MENTION: M. G. Strack.

PHILADELPHIA ATELIER:

NO AWARD: 1.

PORTLAND SCHOOL OF FINE ARTS:

NO AWARD: 1.

UNIVERSITY OF PENNSYLVANIA:

SECOND MEDAL: A. S. Barker.

YALE UNIVERSITY:

FIRST MEDAL: E. Kingman.

SECOND MEDAL: W. W. Cummings, J. C. Snook.

FIRST MENTION: G. Banever, M. R. Bellin, D. M.

Hunt, B. V. Lederer, F. V. McNitt, M. I. Whitaker, O. Wren.

MENTION: E. R. Howe, D. J. Kirby, S. Prince, S. Schiff.

NO AWARD: 5.

UNAFFILIATED:

BEVERLY HILLS, CALIFORNIA:

NO AWARD: 1.

ITHACA, NEW YORK:

FIRST MENTION: G. B. Dean.

NEW YORK CITY AND VICINITY:

MENTION: A. D'Attilio, V. P. Brown.

PIEDMONT, CALIFORNIA:

NO AWARD: 1.

Judgment of November 29, 1932

DEPARTMENT OF ARCHITECTURE

EMERSON PRIZE

"A MONUMENTAL CLOCK"

A noted office building devoted to the arts, faces a public square of importance. By reason of the plan, a large expanse of plain stone surface above the main entrance doors is available for decorative treatment.

The subject of this problem is the design of a monumental clock not to exceed 25 feet in vertical or horizontal dimension, which shall be a memorial to the artists whose work is honored in the building.

The clock face is not an element of the door, itself, but shall be considered a decorative feature so arranged on the flat surface of the stone that the public may observe it from a reasonable distance.

The design may be adaptable to metals, enamelled, colored, or may be cut into the wall surface, or in any materials the competitor may desire.

The lighting of the clock face should be considered as an important factor in night views of the building.

JURY OF AWARD: Henry Ives Cobb, Ethan Allen Dennison, Aymar Embury, III, Frederick G. Frost, James Gambaro, William Gehron, Howard Greenley, Gerald Holmes, John Mead Howells, Ely Jacques Kahn, C. Paul Jennewein, Georg J. Lober, Ronald Hoyt Pearce, Edward Stone, R. Doulton Stott, Seth Talcott, Leonard B. Wamnes, Carl A. Ziegler.

NUMBER OF DRAWINGS SUBMITTED: 230.

AWARDS

ATELIER ADAMS-NELSON:

MENTION: E. A. Young.

HALF MENTION: A. Bohre.

NO AWARD: 3.

HORS CONCOURS: F. F. Polito.

ARMOUR INSTITUTE OF TECHNOLOGY:
 MENTION: C. B. Sommer.
 HALF MENTION: A. Cole, E. James, R. L. Plhak.
 NO AWARD: 15.

CARNEGIE INSTITUTE OF TECHNOLOGY:
 MENTION: W. R. James, R. M. Law.
 HALF MENTION: W. J. Geilfuss, H. S. Miller, C. J. Pepine, W. I. Schlenke.
 NO AWARD: 16.

HORS CONCOURS: G. S. Adelman, B. Hoffman.

CATHOLIC UNIVERSITY OF AMERICA:
 HALF MENTION: V. F. Duckett, J. L. R. Grand.
 NO AWARD: 3.

HORS CONCOURS: S. T. Stathes.

CLEVELAND SCHOOL OF ARCHITECTURE, W.R.U.:
 MENTION: A. S. Ciresi.
 HALF MENTION: G. F. Doleys.
 NO AWARD: 4.

COLUMBIA UNIVERSITY:
 HALF MENTION: K. E. Laubshire.
 NO AWARD: 5.

HORS CONCOURS: J. S. Atkins, F. Delport, F. W. Harsen, T. N. Ng, T. Smith-Miller, E. Stehle, E. J. Whiting.

COLUMBIA UNIVERSITY EXTENSION ATELIER:
 NO AWARD: 7.

GEORGE WASHINGTON UNIVERSITY:
 NO AWARD: 3.

GEORGIA SCHOOL OF TECHNOLOGY:
 HALF MENTION: O. M. Riley.

HARVARD UNIVERSITY:
 MENTION: N. N. Culin.
 HALF MENTION: D. K. Ritchey.

ATELIER HIRONS-PRENTICE:
 HALF MENTION: G. E. LaFaye.
 NO AWARD: 3.

MASSACHUSETTS INSTITUTE OF TECHNOLOGY:
 MENTION: J. S. Ott.
 NO AWARD: 3.

NEWARK ATELIER:
 NO AWARD: 1.

NEW YORK UNIVERSITY:
 FIRST MEDAL AND EMERSON PRIZE: F. L. Liebmann.
 FIRST MEDAL: S. Pilafian.
 SECOND MEDAL: A. A. Schiller.
 MENTION: O. B. Miller, A. Waldorf.
 HALF MENTION: A. Coppola, H. Greenberg.
 NO AWARD: 4.

HORS CONCOURS: C. H. Abbe, D. Levine, E. Weisfeld, A. Zamschnick.

PHILADELPHIA ATELIER:
 NO AWARD: 1.

ATELIER POOR:
 NO AWARD: 1.

PRINCETON UNIVERSITY:
 FIRST MEDAL: L. W. Smith.
 MENTION: D. B. Crane, C. L. Macchi.
 HALF MENTION: C. K. Agle, C. E. Lane, G. Long, R. G. Stout.
 NO AWARD: 3.

HORS CONCOURS: J. C. Gora, W. B. Hornblower.

ATELIER STERNFELD:
 NO AWARD: 1.

HORS CONCOURS: M. D. Brod.

UNIVERSITY OF ILLINOIS:
 SECOND MEDAL: A. DelBianco.
 MENTION: C. R. Bender, W. M. Horowitz, H. S. Kruse, J. E. Sweet.
 HALF MENTION: J. W. Davis, V. S. Etler, B. X. Forester, W. Goldberg, T. J. Glaza, F. H. Hook-

ham, H. M. Parkhurst, P. J. Papadopoulos, E. J. Strougal, H. P. Tideman, W. A. Walther.
 NO AWARD: 14.

HORS CONCOURS: J. F. Malloy, L. R. Oman.

UNIVERSITY OF PENNSYLVANIA:
 FIRST MEDAL: B. P. Harden.
 SECOND MEDAL: G. W. McLaughlin.
 HALF MENTION: J. S. Detlie, A. S. Joseph, B. Price, E. B. Redman, M. Sherman, J. C. Stevens, R. B. Wyatt, H. R. Poeter, J. L. Bates, T. Bowman, F. B. Dougherty, E. N. Porter, M. Steinberg, C. A. Stody, L. M. Wolff.
 NO AWARD: 18.

HORS CONCOURS: M. Samuels, C. E. Wagner, C. D. Fridy, J. D. Fridy, D. Sichel, G. W. Hurley.

UNIVERSITY OF VIRGINIA:
 HALF MENTION: C. A. Lindgren, Jr.
 NO AWARD: 1.

HORS CONCOURS: W. S. Brodie.

YALE UNIVERSITY:
 SECOND MEDAL: D. McLaughlin, Jr.
 MENTION: R. Ayers, H. F. Pearson, E. Saarinen.
 HALF MENTION: H. P. Conaway, S. Edelbaum, H. E. Greishaber, Jr., J. L. King, C. J. Smith, Jr., B. S. Tilney.
 NO AWARD: 2.

HORS CONCOURS: R. R. Kilburn.

UNAFFILIATED:
 CHICAGO, ILLINOIS:
 NO AWARD: 2.

NEW ORLEANS, LOUISIANA:
 NO AWARD: 1.

NEW YORK, N. Y.:
 SECOND MEDAL: H. A. Gnerre.
 MENTION: H. N. Romney.
 HALF MENTION: W. J. Jensen.
 NO AWARD: 5.

PHILADELPHIA, PA.:
 NO AWARD: 1.

SIOUX CITY, IOWA:
 NO AWARD: 1.

ST. LOUIS, MO.:
 HORS CONCOURS: M. Wright, Jr.

FIRST ANALYTIQUE

"A GEORGIAN DOORWAY"

This doorway is the main entrance to a Town Hall. The building is Colonial, of the end of the eighteenth or beginning of the nineteenth century, although the competitors may assume the period to be as late as that of the Greek revival. The façade of the building is of marble or of brick with marble trim and an order shall be used in the composition. The masonry opening shall be 5' 8" wide and the wooden door shall consist of two leaves opening out. The first floor level is three feet above the street.

JURY OF AWARD: James Gambaro, A. L. Kocher, Otto Langmann, Geoffrey Platt, Mr. Mason, R. K. Posey, R. Doulton Stott, John Theodore Haneman, John V. Van Pelt, Mitchell Wooten, Leonard B. Wannes.

NUMBER OF DRAWINGS SUBMITTED: 155.

AWARDS

ATELIER ADAMS-NELSON:

NO AWARD: 1.

AGRIC. & MECHANICAL COLLEGE OF TEXAS:
 OPTION II

NO AWARD: 4.

CARNEGIE INSTITUTE OF TECHNOLOGY:

OPTION I

FIRST MENTION: J. L. Divvens.

MENTION: D. D. Morgan, A. A. Rousseau.

HALF MENTION: F. S. Crocker.

NO AWARD: 1.

CATHOLIC UNIVERSITY OF AMERICA:

OPTION I

HALF MENTION: J. M. Baer, P. L. Gaudreau, T. J. Trivison.

NO AWARD: 8.

CHARCOAL CLUB ATELIER:

HALF MENTION: K. S. White.

NO AWARD: 2.

CHICAGO TECHNICAL COLLEGE:

OPTION I

HALF MENTION: W. W. Jenkins, G. F. Klein-smith, W. L. Paul, W. Selle.

NO AWARD: 6.

CLEVELAND SCHOOL OF ARCHITECTURE, W.R.U.:

OPTION II

NO AWARD: 3.

ATELIER DENVER:

NO AWARD: 1.

ATELIER ESCHWEILER:

FIRST MENTION PLACED: M. E. Schultz.

FIRST MENTION: B. C. Cramer.

MENTION: H. G. Hackbarth, E. T. Hansen, H. Koether, R. J. Kuehn.

HALF MENTION: J. L. Gabrielli, O. C. Heyer, G. C. Lefebvre, N. Rand, G. J. Sperou.

NO AWARD: 1.

GEORGE WASHINGTON UNIVERSITY:

OPTION I

HALF MENTION: J. E. Eckloff.

JOHN HUNTINGTON POLYTECHNIC INSTITUTE:

OPTION I

MENTION: H. Levy, W. E. Stasz.

HALF MENTION: S. T. Davidson.

NO AWARD: 2.

KANSAS STATE COLLEGE OF AGRIC. & APP'D SCIENCE:

HALF MENTION: H. Rivers.

NO AWARD: 1.

ATELIER LICHT:

NO AWARD: 3.

HORS CONCOURS: S. Strassler.

ATELIER LOS ANGELES:

OPTION I

NO AWARD: 5.

NEWARK ATELIER:

MENTION: W. E. Fergus, Jr.

HALF MENTION: W. G. Cleland, Jr., V. A. Girone.

NO AWARD: 1.

NEW YORK ARCHITECTURAL CLUB:

MENTION: P. A. Froelich, H. W. Ahern, W. Shary, Jr.

HALF MENTION: W. Sullivan.

NEW YORK UNIVERSITY:

OPTION II

NO AWARD: 6.

OKLAHOMA AGRIC. & MECHANICAL COLLEGE:

OPTION II

FIRST MENTION: T. F. Holifield.

NO AWARD: 2.

PHILADELPHIA ATELIER:

OPTION I

MENTION: H. M. Himeback, Jr., C. A. Mettee, W. H. Robinhold.

NO AWARD: 2.

HORS CONCOURS: J. H. MacIntyre.

ATELIER RECTAGON OF BUFFALO:

OPTION I

HALF MENTION: H. W. Anderson, T. Hoepfinger, T. Peters.

NO AWARD: 2.

SAN FRANCISCO ARCHITECTURAL CLUB:

OPTION I

HALF MENTION: W. Farmer, F. B. Hayne.

NO AWARD: 2.

ATELIER THIRTEEN:

OPTION I

HALF MENTION: I. E. Horsey, N. J. Massucci, G. C. Neumann.

NO AWARD: 1.

UNIVERSITY OF ILLINOIS:

OPTION II

NO AWARD: 10.

HORS CONCOURS: L. C. Wilcox, M. J. Wolfson, J. W. Zimmer.

UNIVERSITY OF MISSOURI:

HALF MENTION: J. H. Bash.

UNIVERSITY OF NOTRE DAME:

OPTION I

NO AWARD: 4.

YALE UNIVERSITY:

OPTION II

FIRST MENTION: F. Scott, Jr.

NO AWARD: 10.

UNAFFILIATED:

BALTIMORE, MARYLAND:

HALF MENTION: R. C. Bernard, J. H. Kelly, Jr.

HARRISBURG, PA.:

HALF MENTION: J. L. Steele.

LOS ANGELES, CALIFORNIA:

HALF MENTION: H. Brown, J. Krakauer.

NEW HAVEN, CONN.:

MENTION: H. C. Flagg.

NO AWARD: 1.

NEW YORK CITY AND VICINITY:

FIRST MENTION PLACED: C. H. Burchard.

MENTION: C. J. Murray.

HALF MENTION: J. J. Bacon, L. Jensen, H. Zazzi.

NO AWARD: 7.

PHILADELPHIA, PA.:

MENTION: J. C. Diding.

HALF MENTION: W. J. Koehler.

PHOENIX, ARIZONA:

HALF MENTION: A. H. Wahlman.

NO AWARD: 1.

TORONTO, CANADA:

NO AWARD: 1.

CLASS "B" I ESQUISSE-ESQUISSE

"AN ADMINISTRATIVE GROUP FOR AN ASYLUM

FOR THE AGED"

A large city needing an institution for the care of the aged has acquired a suburban property bounded on the north by a public road. There will be 200 to 300 inmates housed in six dormitories; three for men and three for women. The long axes of these buildings will be north and south. Common to the two groups and connected by one-story corridors, is an administrative group which becomes the subject of this program.

Requirements:

- Administrative Offices Approximately 1,500 sq. ft.
 - Superintendent's outer and private office.
 - Resident doctor's office and an examination room.
 - A vault and filing room.
 - A small reception room.
- Purchasing Department Approximately 2,000 sq. ft.
 - Office for purchasing agent and two offices for clerks.

- F. Receiving and unpacking room with elevator and stair to storage space in basement.
- G. A large stock room from which all the institution supplies are issued.
- 3. Kitchen Building Approximately 2,000 sq. ft.
- H. A large preparation room.
- I. A large refrigeration room.
- J. Two small dining rooms for kitchen help and administrative officers. The inmates of the various dormitories will be fed in dining rooms which are a part of the dormitories themselves, the food being taken in handwagon from the main kitchen.

JURY OF AWARD: Henry Ives Cobb, Aymar Embury, III, John Theodore Haneman, Carl A. Ziegler.

NUMBER OF DRAWINGS SUBMITTED: 259.

AWARDS

ATELIER ADAMS-NELSON:

HALF MENTION: W. Solomon.

ARMOUR INSTITUTE OF TECHNOLOGY:

HALF MENTION: H. Crost, F. C. Bartlett, R. H. Cheatham, T. H. Irion.

CARNEGIE INSTITUTE OF TECHNOLOGY:

HALF MENTION: W. G. Perry, G. D. Smith, G. E. Tingley, W. A. Trimble.

CATHOLIC UNIVERSITY OF AMERICA:

MENTION: C. S. Callander, C. A. Vecellio.

HALF MENTION: C. R. Gardell, W. C. Suite.

CLEVELAND SCHOOL OF ARCHITECTURE, W.R.U.:

MENTION: A. L. Behling.

HALF MENTION: S. L. Neale.

COLUMBIA UNIVERSITY:

HALF MENTION: R. Burton, L. L. George, W. L. Pollok.

COLUMBIA UNIVERSITY EXTENSION ATELIER:

HALF MENTION: E. D. Thomas.

ATELIER ESCHWEILER:

MENTION: C. L. Ames.

HALF MENTION: N. Rand.

GEORGE WASHINGTON UNIVERSITY:

HALF MENTION: J. J. Albert.

ATELIER HIRONS-PRENTICE:

HALF MENTION: I. I. Schlesinger.

ATELIER LOS ANGELES:

HALF MENTION: A. J. Rascon.

NEW YORK UNIVERSITY:

MENTION: V. Chiljean, N. J. Colosi.

HALF MENTION: A. A. Grasso, H. Greenberg, A.

Levy, A. Lyras, H. B. Rogers, T. Crenshaw.

PRINCETON UNIVERSITY:

HALF MENTION: S. A. Kaufman, J. A. Kerr.

ATELIER RECTAGON OF BUFFALO:

MENTION: A. Betz.

SAN FRANCISCO ARCHITECTURAL CLUB:

HALF MENTION: W. A. Littlejohn.

PHILADELPHIA ATELIER:

HALF MENTION: J. Wigmore, Jr.

UNIVERSITY OF ILLINOIS:

HALF MENTION: F. H. Hookham.

UNIVERSITY OF PENNSYLVANIA:

MENTION: R. A. C. Gilfillan.

HALF MENTION: H. L. Blatner, G. C. Rudolph.

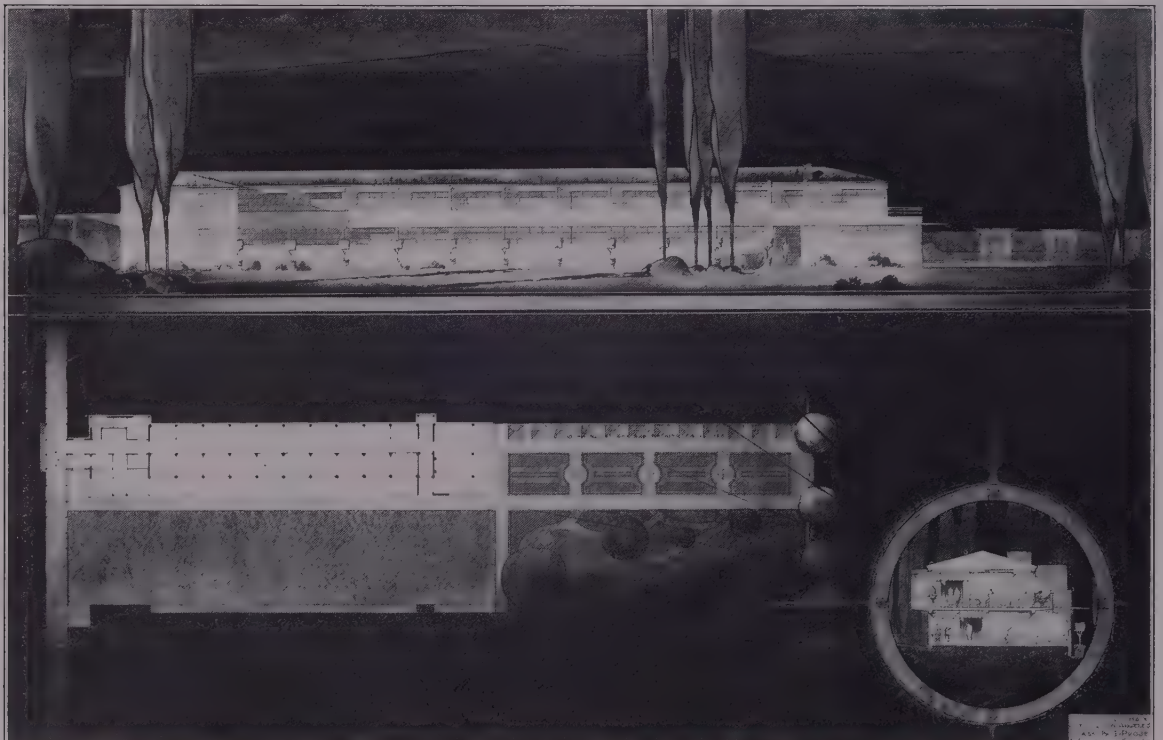
YALE UNIVERSITY:

HALF MENTION: J. W. Blagden.

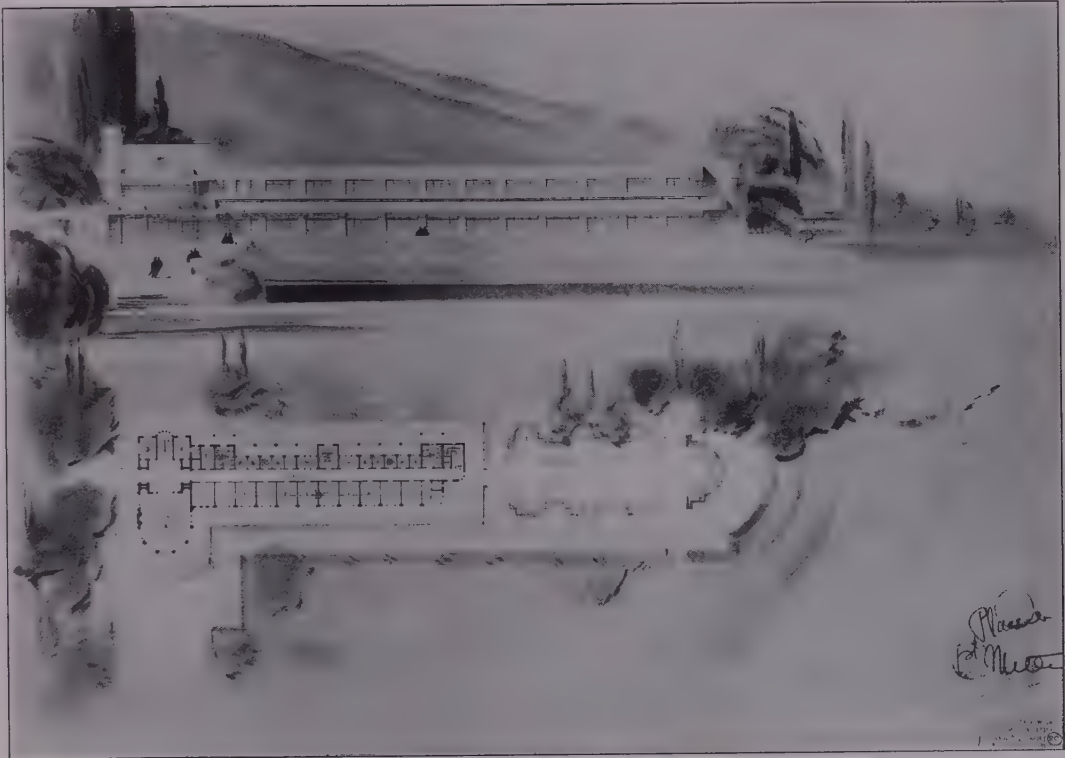
UNAFFILIATED:

BALTIMORE, MARYLAND:

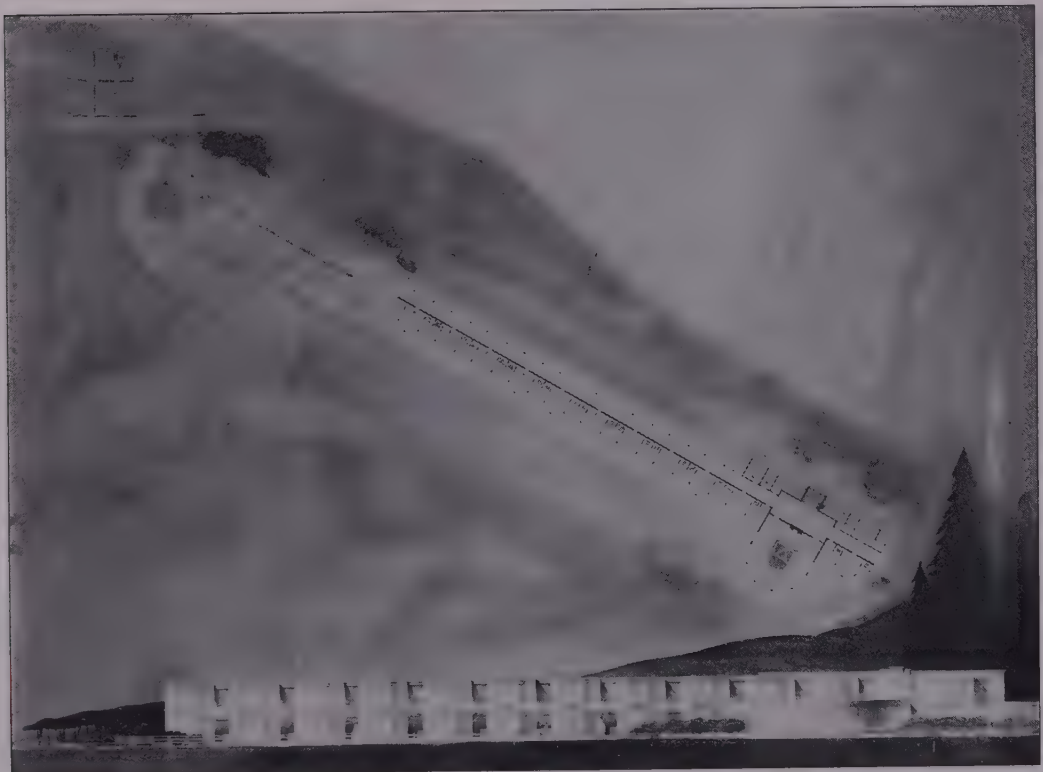
HALF MENTION: R. C. Bernard.



First Mention Placed—A. V. Chaix, Atelier Los Angeles
CLASS "B" I PROJET—"A SANITARIUM COTTAGE"



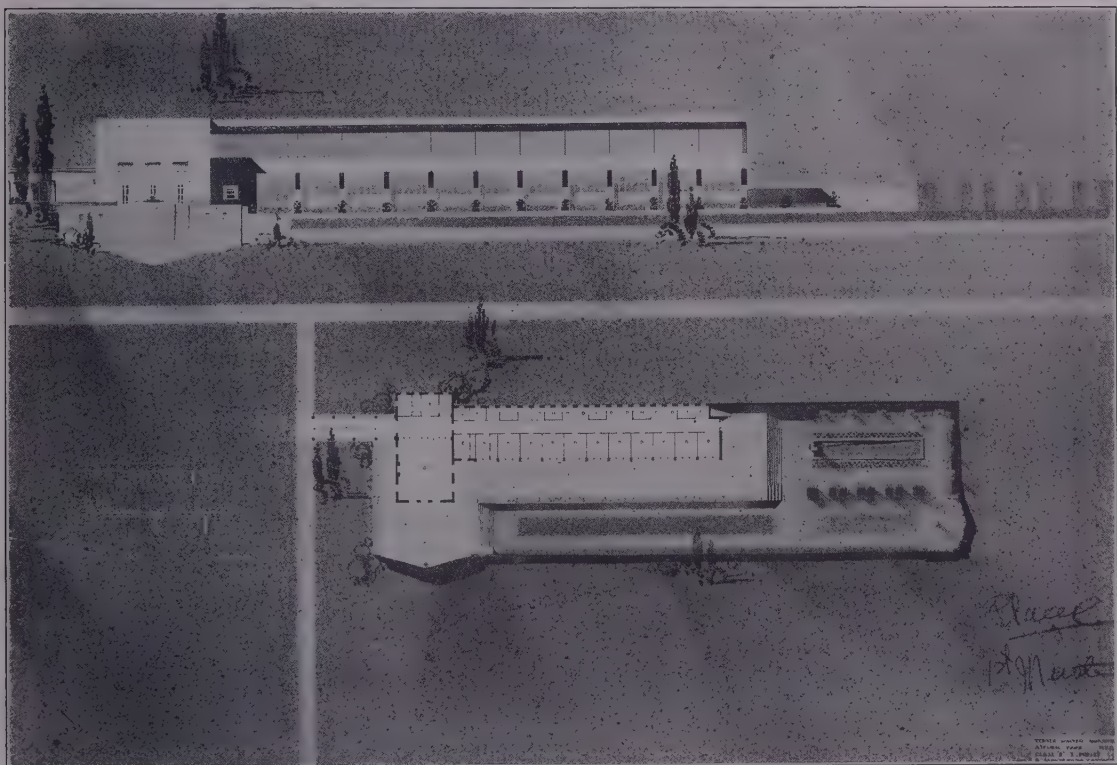
First Mention Placed—A. Markewich, Columbia University



First Mention Placed—S. Katz, New York University
CLASS "B" I PROJET—"A SANITARIUM COTTAGE"



First Mention Placed—J. M. Whitcomb, University of Pennsylvania



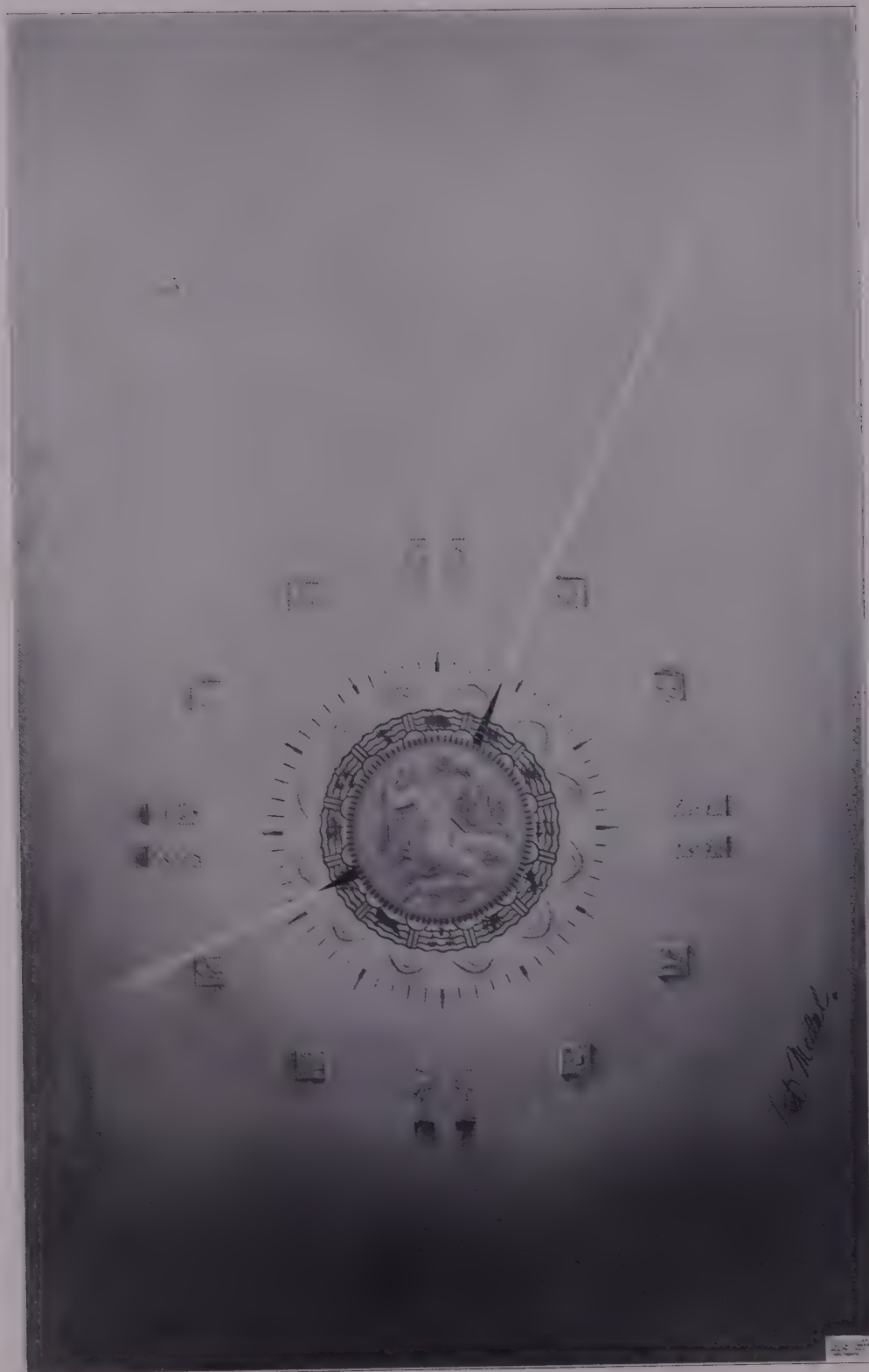
First Mention Placed—V. W. Johnson, Atelier Poor
CLASS "B" I PROJET—"A SANITARIUM COTTAGE"



EMERSON
PRIZE



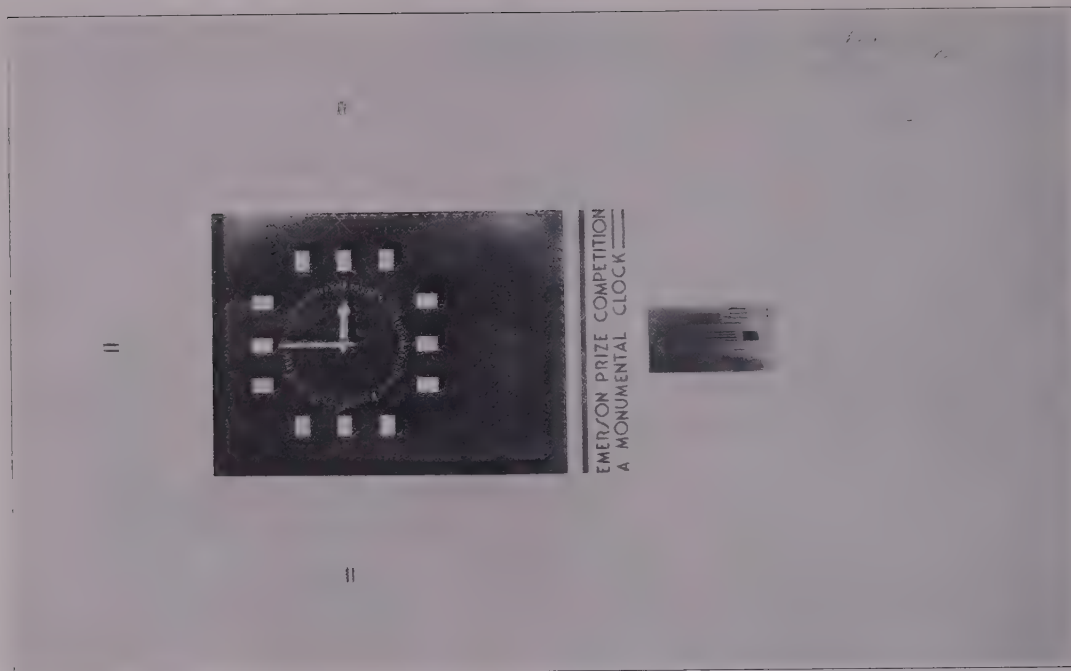
First Medal—B. P. Harden, University of Pennsylvania
EMERSON PRIZE—"A MONUMENTAL CLOCK"



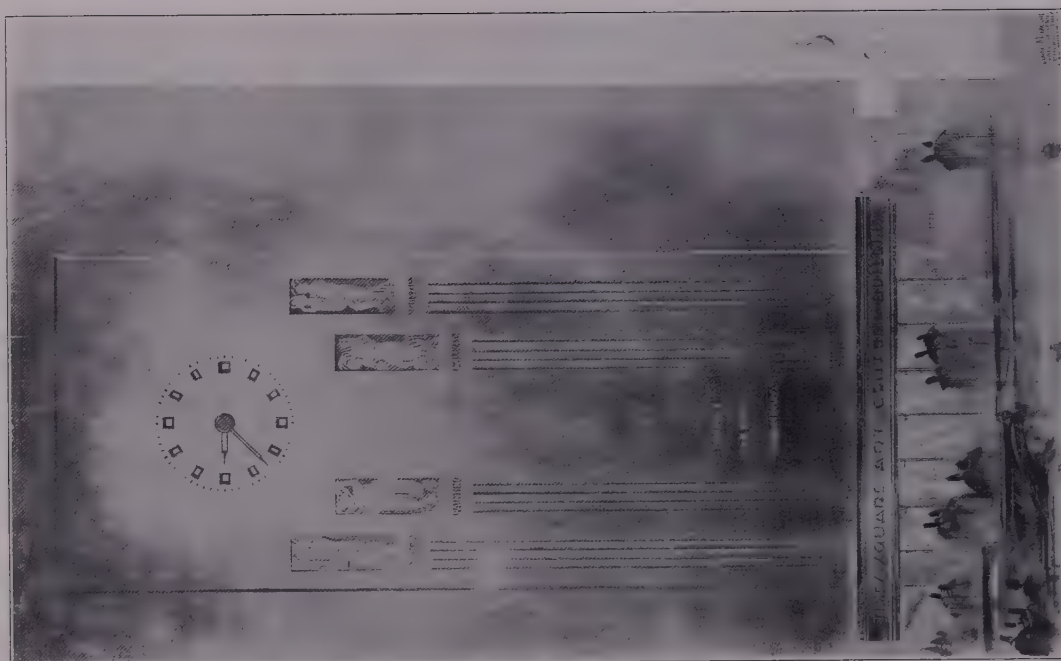
First Medal—S. Pisan, New York University
EMERSON PRIZE—"A MONUMENTAL CLOCK"



First Medal—L. W. Smith, Princeton University
EMERSON PRIZE—“A MONUMENTAL CLOCK”



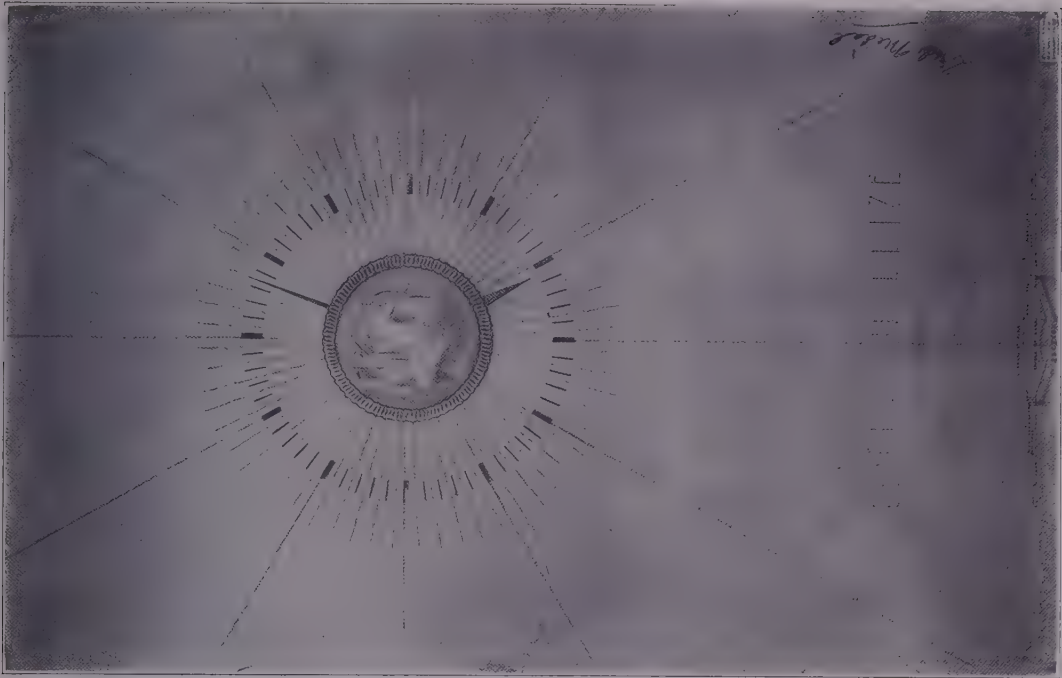
Second Medal—G. W. McLaughlin, University of Pennsylvania
EMERSON PRIZE—"A MONUMENTAL CLOCK"



Second Medal—D. McLaughlin, Yale University

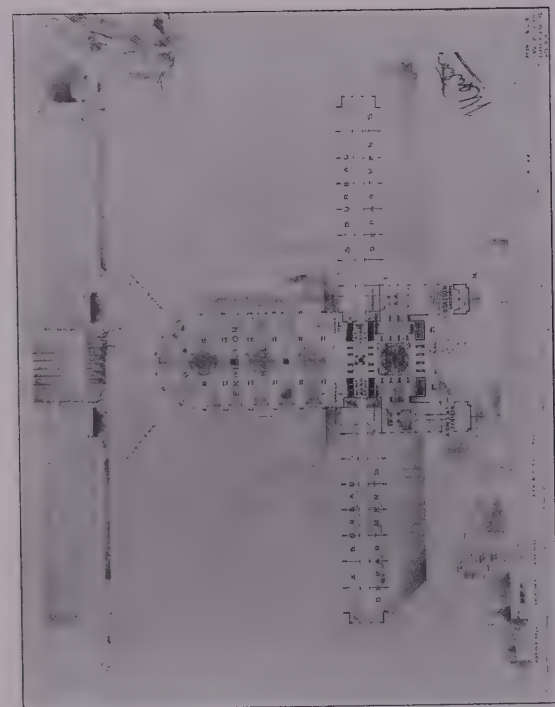


Second Medal—H. A. Gnerre, New York, N. Y.

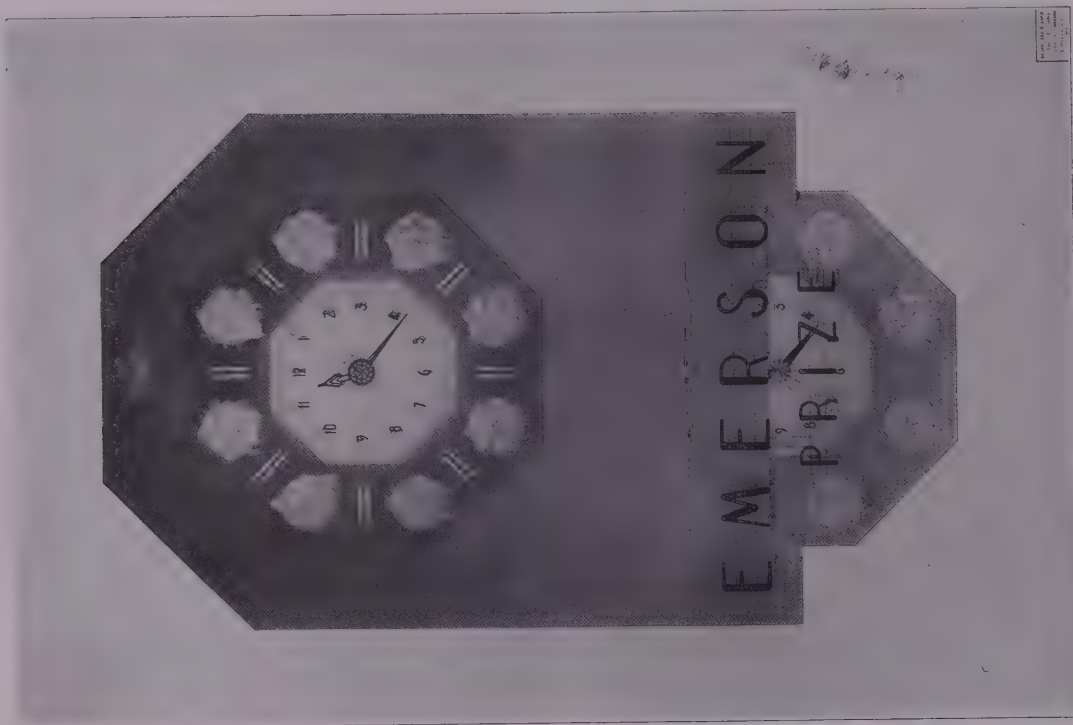


ENI ERSON PRIZE—"A MONUMENTAL CLOCK"

Second Medal—A. A. Schiller, New York University

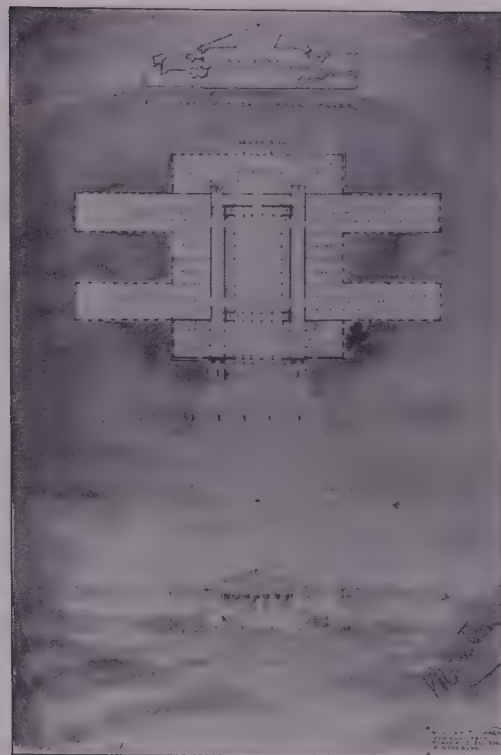


Mention—K. N. Lind, University of Illinois

Mention—W. N. Mills, Columbia University
CLASS "A" I ESQUISSE-ESQUISSE—"A GOVERNMENT BUILDING"Second Medal—A. Del Bianco, University of Illinois
EMERSON PRIZE—"A MONUMENTAL CLOCK"



Mention—J. S. Detlie, University of Pennsylvania



Mention—W. T. Vaughn, Armour Institute of Technology

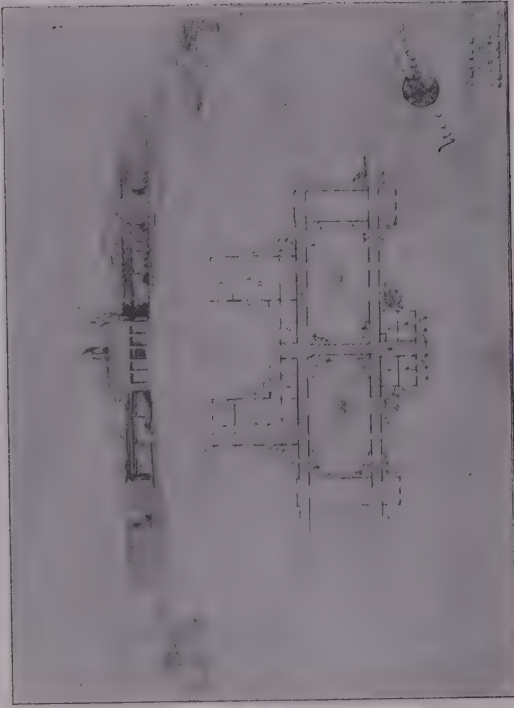
CLASS "A" I ESQUISSE-ESQUISSE—"A GOVERNMENT BUILDING"



Mention—C. L. Ames, Atelier Eschweiler
CLASS "B" I ESQUISSE-ESQUISSE—"AN ADMINISTRATIVE GROUP FOR AN ASYLUM FOR THE AGED"



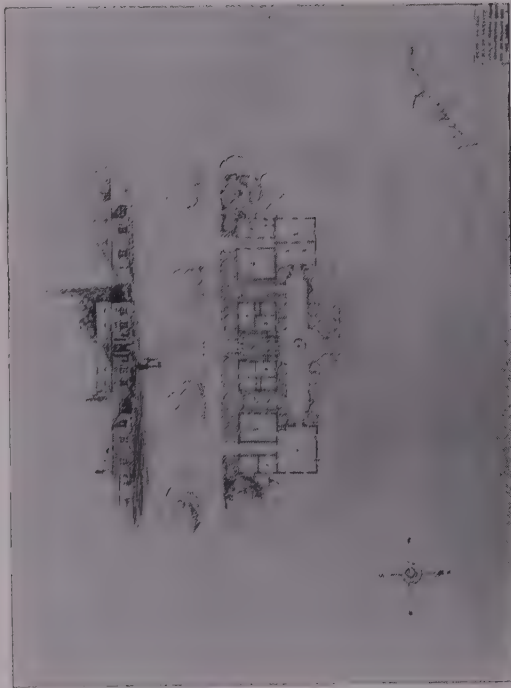
Mention—A. L. Behling, Cleveland School of Architecture, W. R. U.



Mention—R. A. C. Gillilan, University of Pennsylvania



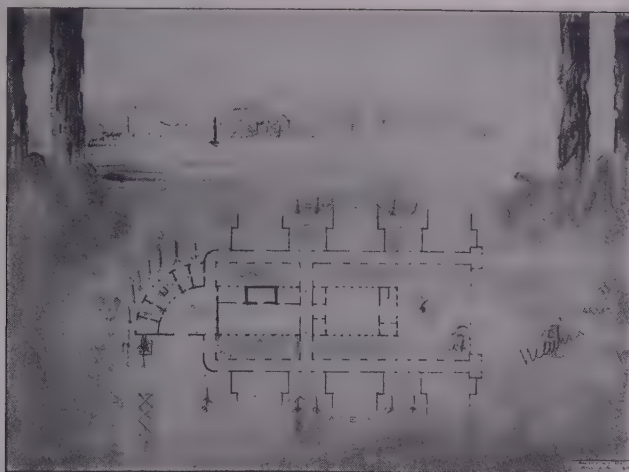
Mention—C. A. Vecellio, Catholic University of America
CLASS "B" I ESQUISSE-ESQUISSE—"AN ADMINISTRATIVE GROUP FOR AN ASYLUM FOR THE AGED"



Mention—V. Chifjean, New York University



Mention—C. S. Callander, Catholic University of America
CLASS "B" I ESQUISSE-ESQUISSE—"AN ADMINISTRATIVE GROUP FOR AN ASYLUM FOR THE AGED"

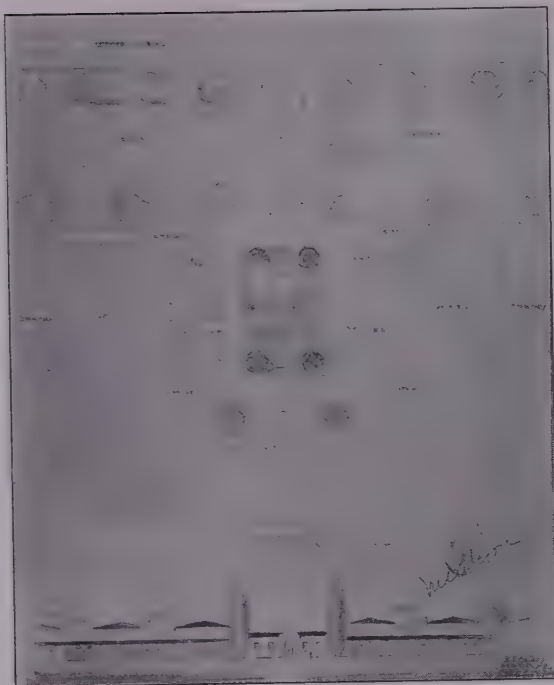


Mention—A. Betz, Atelier Rectagon of Buffalo

CLASS "B" I ESQUISSE-ESQUISSE—"AN ADMINISTRATIVE GROUP FOR AN ASYLUM FOR THE AGED"



First Mention Placed—C. H. Burchard, New York, N. Y.
FIRST ANALYTIQUE—"A GEORGIAN DOORWAY"

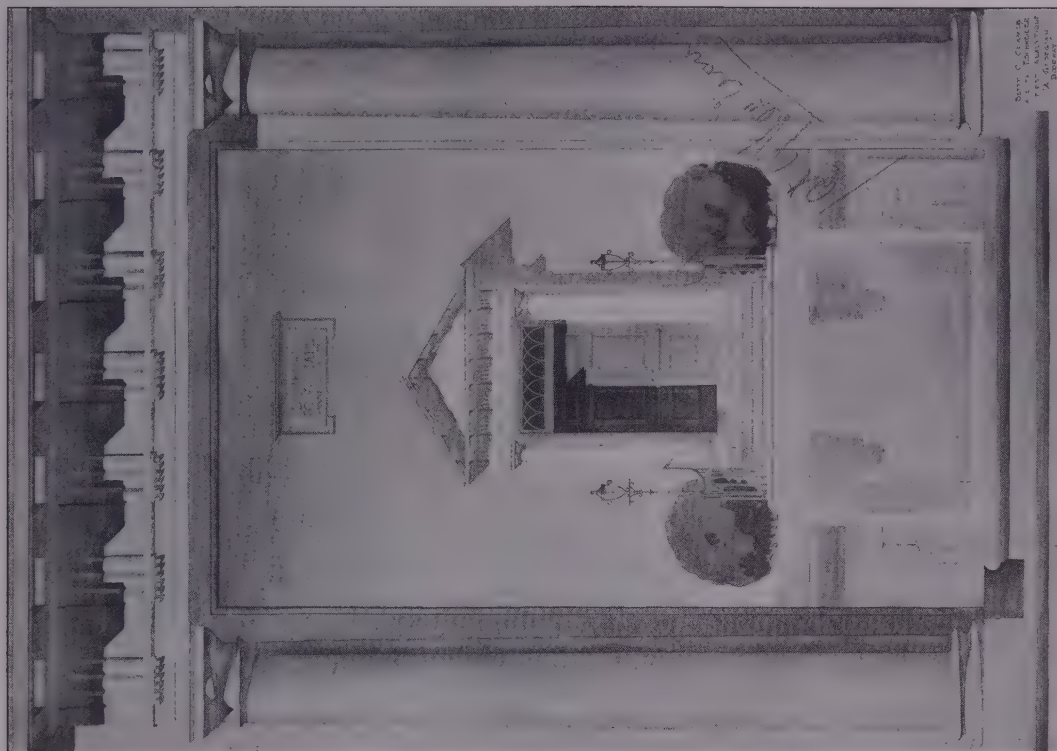


Mention—N. J. Colosi, New York University

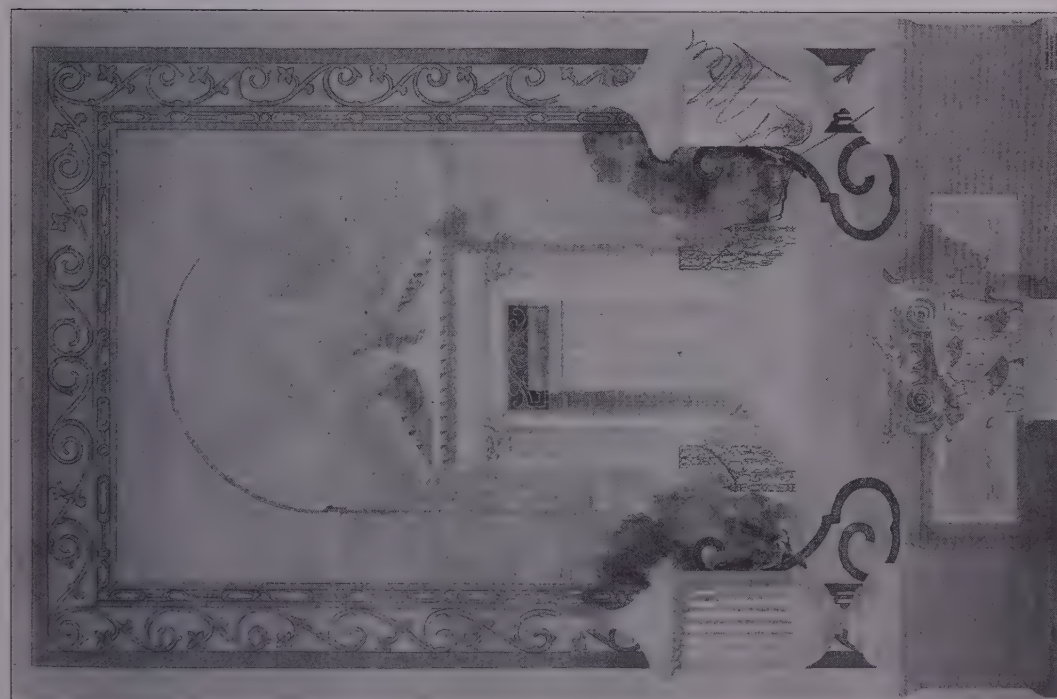
CLASS "B" I ESQUISSE-ESQUISSE—"AN ADMINISTRATIVE GROUP FOR AN ASYLUM FOR THE AGED"



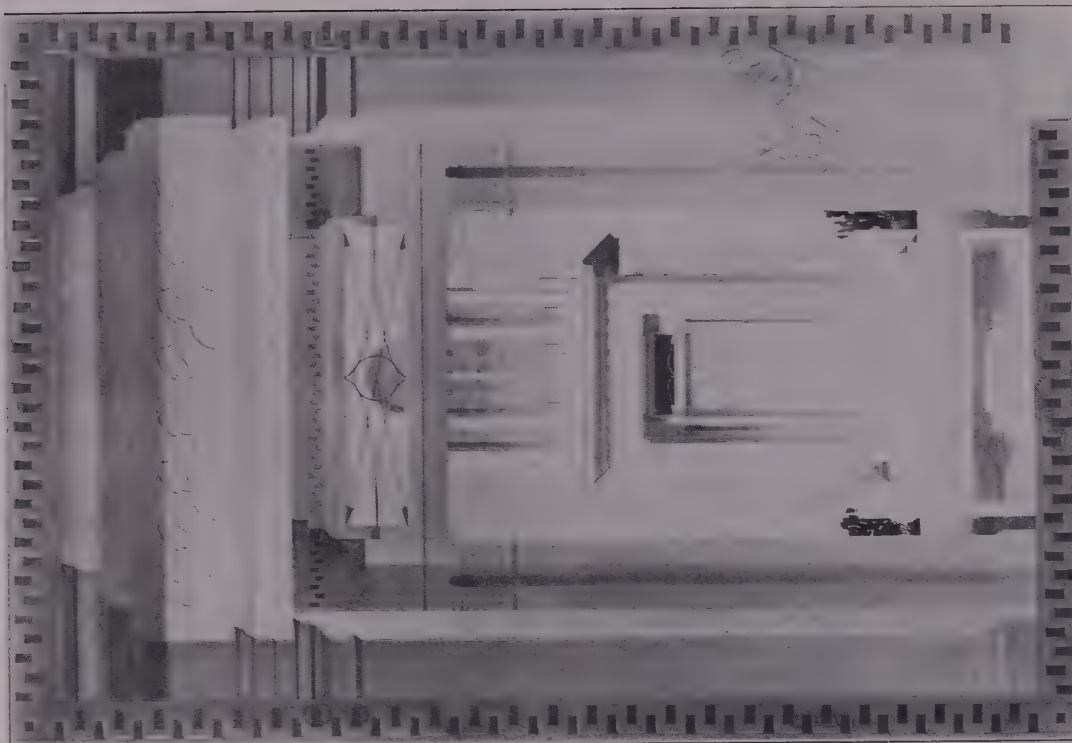
First Mention Placed—M. E. Schultz, Atelier Eschweiler
FIRST ANALYTIQUE—"A GEORGIAN DOORWAY"



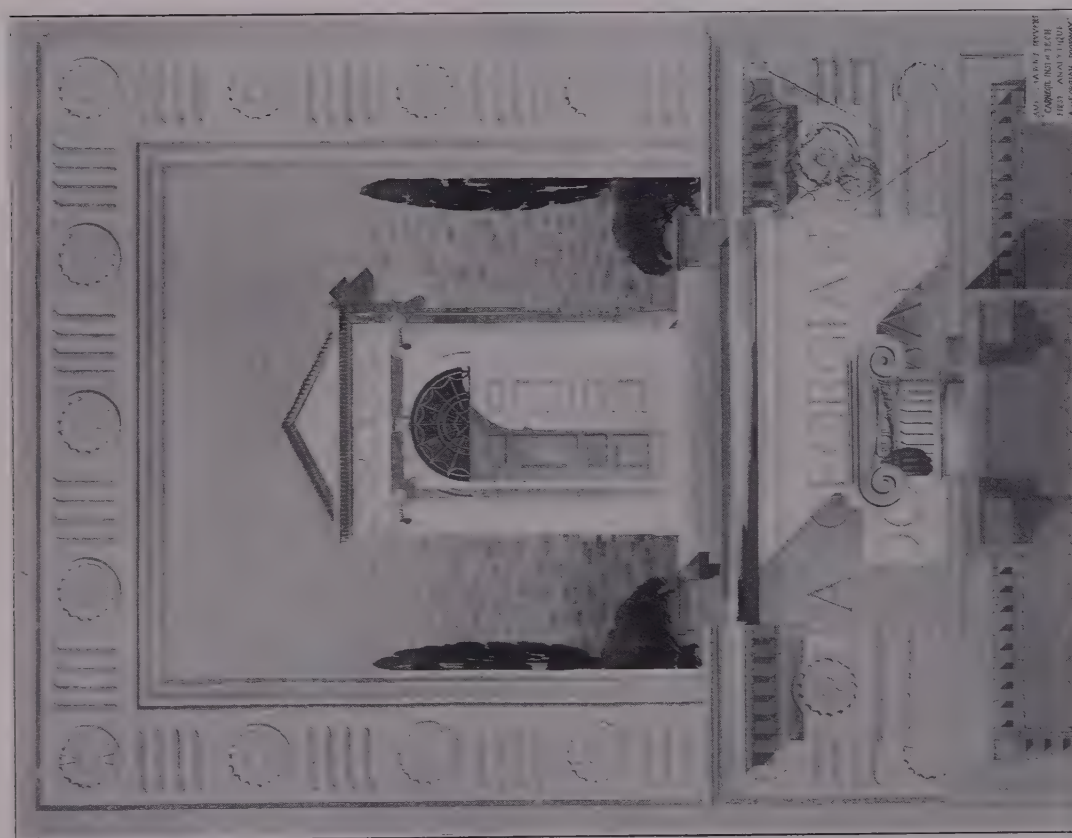
First Mention—B. C. Cramer, Atelier Eschweiler
FIRST ANALYTIQUE—"A GEORGIAN DOORWAY"



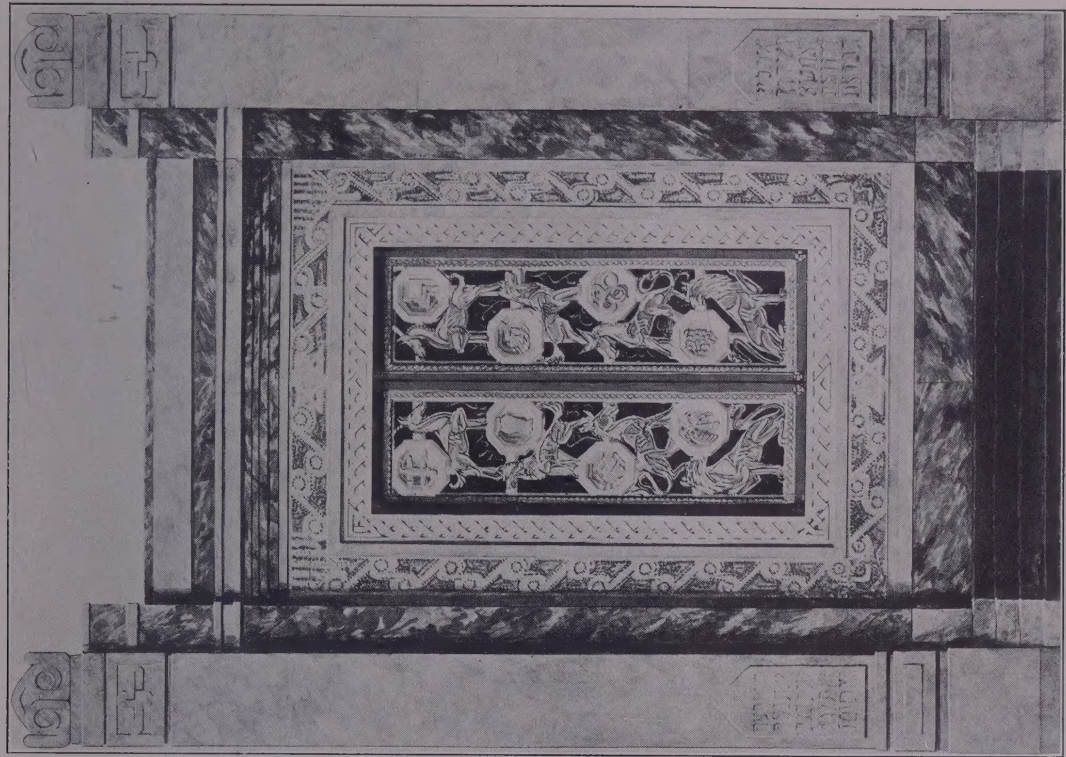
First Mention—F. Scott, Jr., Yale University



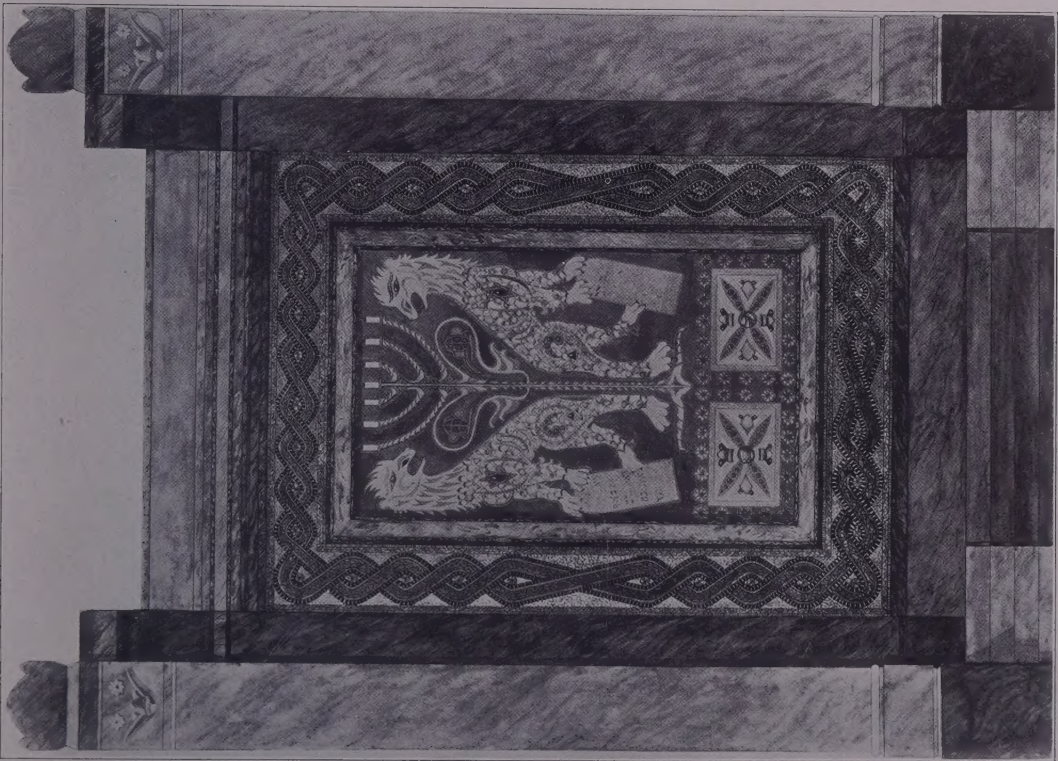
First Mention—T. F. Holifield, Oklahoma Agricultural & Mechanical College
FIRST ANALYTIQUE—"A GEORGIAN DOORWAY"



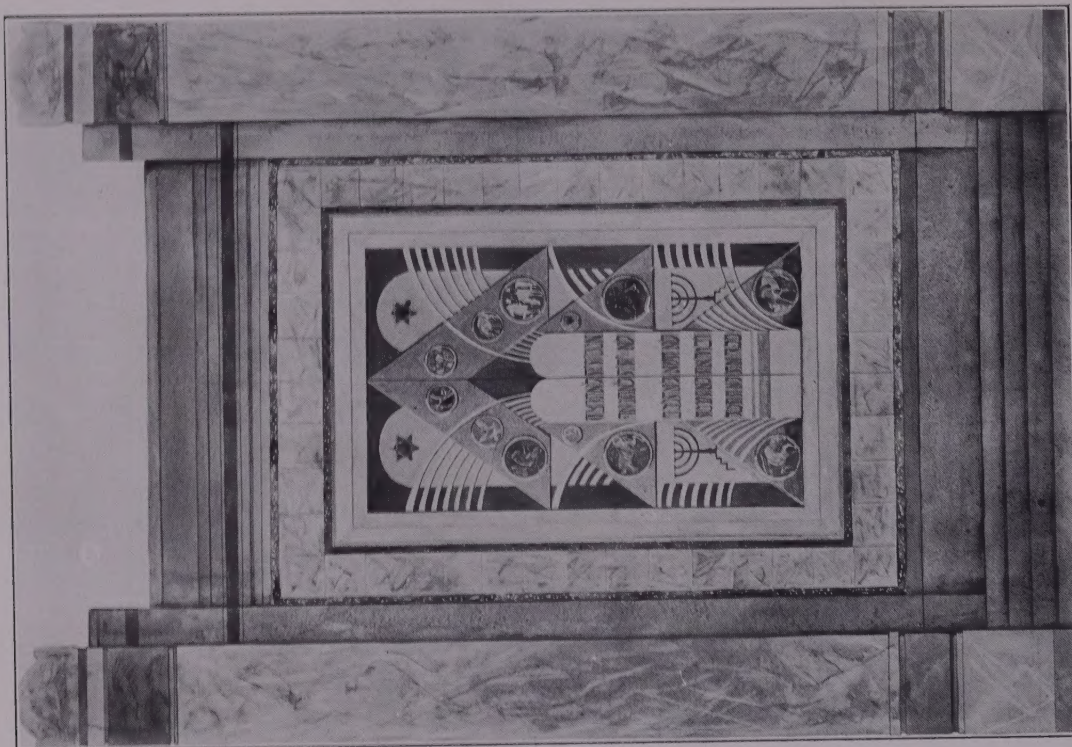
First Mention—J. L. Divvans, Carnegie Institute of Technology
FIRST ANALYTIQUE—"A GEORGIAN DOORWAY"



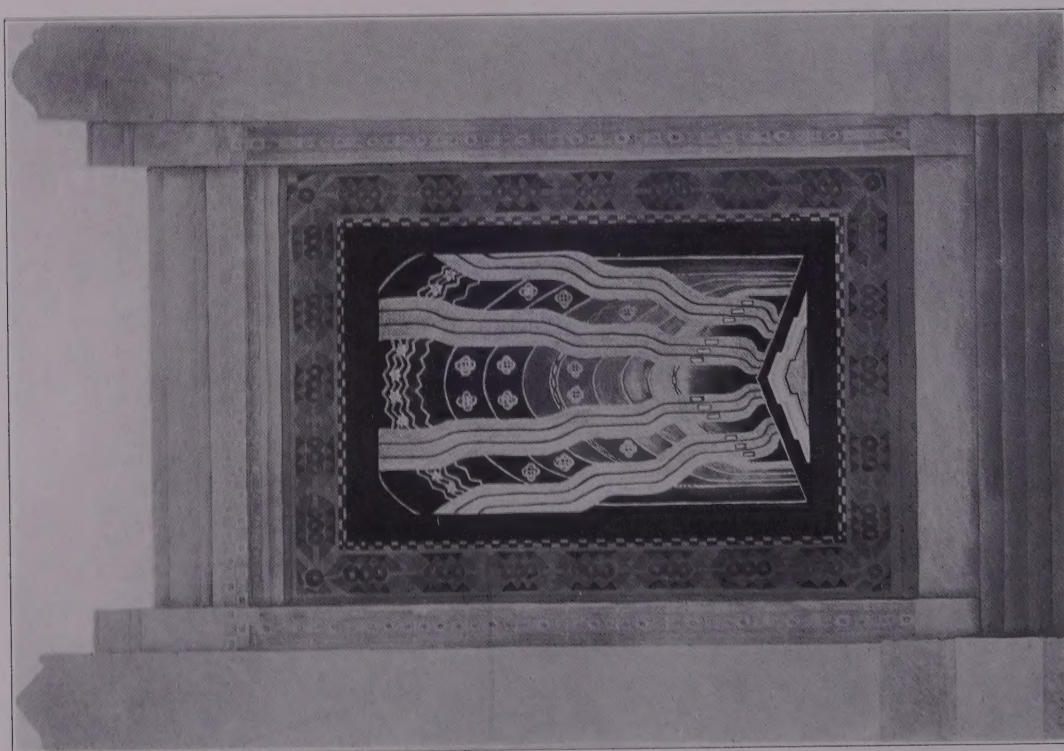
First Medal—E. Kingman, Yale University
THE ARK OF A SYNAGOGUE



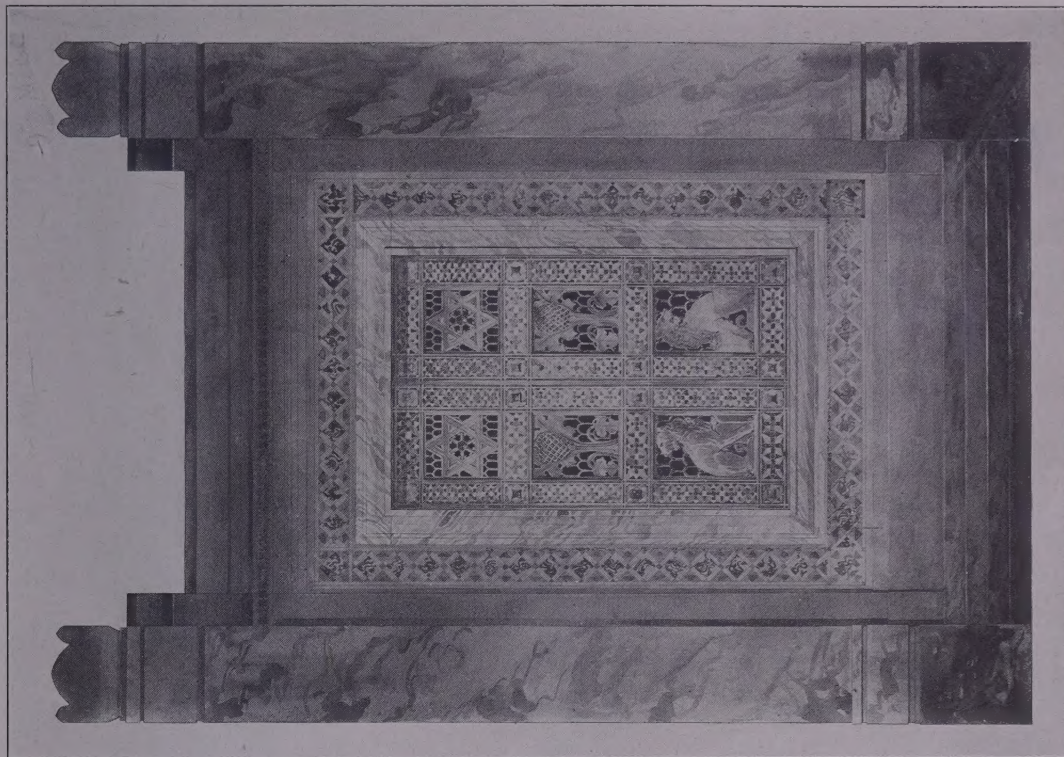
Second Medal—J. C. Snook, Yale University
A PAIR OF DOORS FOR THE ARK OF A SYNAGOGUE



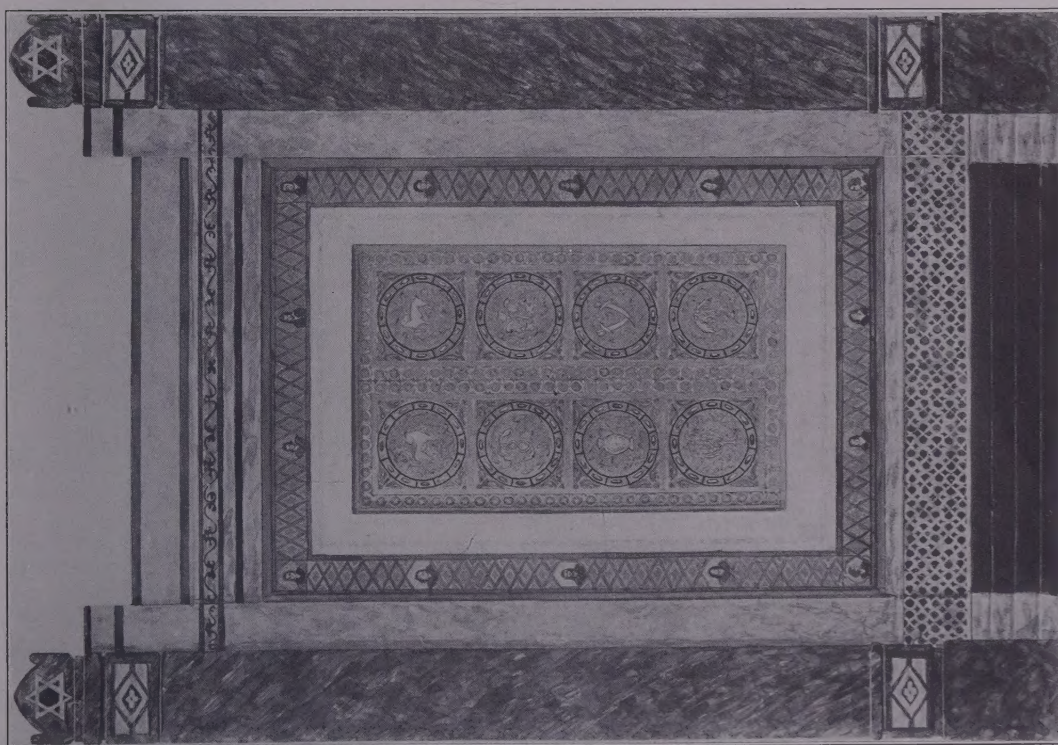
Second Medal—N. B. Wheeler, Beaux-Arts Atelier
 DEPARTMENT OF MURAL PAINTING, PROGRAM II—"A PAIR OF DOORS FOR THE ARK OF A SYNAGOGUE"



Second Medal—A. O. Todd, Beaux-Arts Atelier
 DEPARTMENT OF MURAL PAINTING, PROGRAM II—"A PAIR OF DOORS FOR THE ARK OF A SYNAGOGUE"



Second Medal—A. S. Barker, University of Pennsylvania
"A PAIR OF DOORS FOR THE ARK OF A SYNAGOGUE"



Second Medal—W. Cummings, Yale University
DEPARTMENT OF MURAL PAINTING, PROGRAM II—"A PAIR OF DOORS FOR THE ARK OF A SYNAGOGUE"



First Mention—J. Palmeri, Cooper Union



First Mention—M. Hebald, Beaux-Arts Institute of Design



First Mention—R. F. P. Amendola, Yale University



First Mention—R. Wever, Beaux-Arts Institute of Design

DEPARTMENT OF SCULPTURE, PROGRAM II—"A WALL FOUNTAIN"